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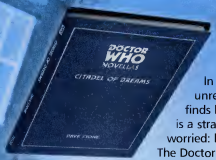

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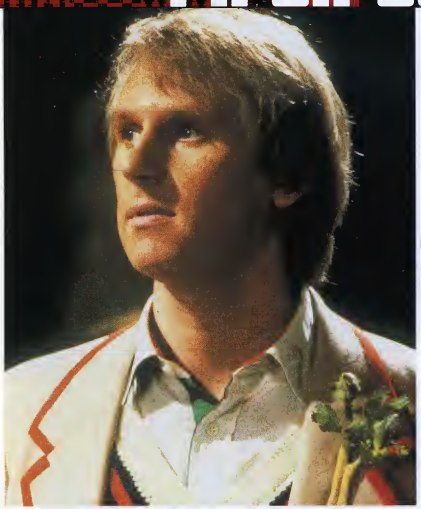
The Complete Fifth Doctor



"I wouldn't have missed it for anything."

It's 20 years now since the Fifth Doctor sat up at the foot of a radio telescope, heralding perhaps the biggest shake-up that *Doctor Who* had ever seen.

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This special issue contains addenda and errata for all of **DWM**'s Fifth Doctor *Archives*, exhaustively researched and compiled by Andrew Pixley, as a companion to the original features. We also present some fascinating features from the finest writers in *Doctor Who* fandom, considering the highs and lows of every production from frighteningly fresh perspectives.

So immerse yourself in the pleasant, open magazine in front of you and remember the Fifth Doctor – our almost-human hero ...

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"I think he has a certain amount of tunnel vision. He's not always the wisest of men. Maybe when he sits back and ruminates on the way things have gone he is wise, but I think that he's headstrong and he makes more of a mess of things in the short run until he's sorted out his own problems. He doesn't always act for the best. Quite often he'll land in a certain situation and, obviously, the common sense thing to do would be simply to leave – to get out of there because it's dangerous to everyone. But he doesn't get out, he wants to find out what's going on, he's got to explore – and thus he gets embroiled in the story."

Speaking to **DWM** in January 1982 during the studio recording of *Time-Flight*, Peter Davison had a great deal to say about the challenge of painting a face onto the essentially blank canvas of the famous role he had won a year earlier. "In some ways it's incredibly taxing," he went on, "because you are given nothing to go on. You have to go on and make it your own, which is very strenuous. Normally, when you approach a part, you are told a background of the characters you are playing. For example he might be from the north of England, had parents like this, went to school in somewhere like this, and from there you can build up your idea of the character. With Doctor Who you can't do that at all. You can't rely on people saying, 'Oh well, Tom Baker did it this way, Patrick Troughton did it that way,' etcetera – it has to be a solo effort, and from that point of view it is very taxing."

With the benefit of 20 years' hindsight we can now see that Peter Davison's initial aspirations for his characterisation of the Doctor may have differed, slightly but significantly, from those of the man who cast him in the role. Looking back at the earliest interviews given by Davison and

Too Mu
Too Y

The sense of danger and vulnerability in Peter Davison's Fifth Doctor galvanised the series' dramatic potential, argues Philip MacDonald.

producer John Nathan-Turner, these differences seem remarkably clear. Both men were acutely aware of the need to move the character of the new Doctor right away from the influence of Tom Baker's towering and, at the time, definitive interpretation of the role. Over seven hugely successful years, Baker had portrayed an increasingly assertive Doctor, one who would stride into every new situation and take over. In order to ring the changes, Davison and Nathan-Turner were therefore agreed that the new Doctor would become a more passive, perhaps even victimised character. Baker had been abrasive, slapstick and rude; so Davison was to be conciliatory, serious and polite. Baker had been famously branded 'anarchic' and 'Bohemian'; so Davison was to be 'establishment', with a dash of

public school about him. But we can perceive just as clearly from those early interviews that Davison's basic instincts regarding exactly how these shifts in gear might best be achieved were subtly different from Nathan-Turner's. Broadly speaking, the actor was anticipating the chance to make the break entirely in performance terms, while the producer was already hatching ideas as to how external impositions – gimmicks, for want of a better word – might be pressed into service to give the new Doctor a pre-packaged identity.

In early interviews, Davison's talk was often about how his favourite Doctor, Patrick Troughton, had succeeded in filtering infinite wisdom and

the new Doctor's penchants for cricket and celery would be among his defining features. No previous Doctor had been pre-packaged to anything like this extent, and there are signs that the actor himself was less than entirely comfortable with the process. Take, for example, the grin-and-bear-it subtext of Davison's reply to a question, in that same 1983 DWM interview, seeking elucidation regarding the mysterious stick of celery: "That is a question you will have to ask John Nathan-Turner. He came to me one day and he said 'I think he should have this piece of celery on his lapel', and that's where it has been ever since."

Quite what the always gentlemanly and

"I see – it's the old problem," concluded Simon Groom sagely.

It seems, then, that it would be fair to hazard that Peter Davison was less than wholly entranced by the signs of pre-imposed gimmickry, be they cricket bats or celery sticks, that were destined to become part and parcel of the outward trappings of his Doctor. It's fascinating to note, however, that notwithstanding all the pre-emptive publicity that was put in place before a single scene had been recorded, the subtler shades of Davison's Doctor would nevertheless undergo a series of radical changes during his first season. "I am now getting closer to what I had originally intended," he

THE EDWARDIAN CRICKETING SHTICK COERCIDED WITH THE SUCCESS OF BRIDESHEAD REVISITED AND CHARIOTS OF FIRE – ALL FLANNEL TROUSERS AND PLEASANT OPEN FACES

compassion through an outwardly quirky, loveable, dotty-uncle characterisation; and, in some of his finest moments, Davison's Doctor would indeed achieve exactly this balance. But it was Nathan-Turner who was at the helm of the show, and it was his influence that would dictate the broader brush-strokes which conspired to define the new Doctor's outward persona.

A year earlier, one of Nathan-Turner's first acts as producer had been to standardise Tom Baker's costume with a handsome redesign which, while unquestionably smartening up the Doctor, arguably straitjacketed the actor who played him. Gone were the ever-changing lapel-badges and the jacket pockets bulging bric-a-brac; in their place came a sombre burgundy makeover, together with the advent of 'Look at me, aren't I enigmatic?' question-mark collars. With the arrival of Baker's

successor the same mentality was advanced a step further, to the extent that Davison became the first Doctor to be dressed in what always felt more like a uniform than a costume. Davison's cricketing garb was unquestionably a gimmick – by far the least impromptu and most overtly 'designed' costume of any Doctor to date. Unkindly but memorably referred to in an early letter to DWM as "Andy Pandy's demob suit", Davison's costume also had the unfortunate effect of undermining a certain ineffable dignity that might be hoped to be a prerequisite of the character. But the fact that the Fifth Doctor's Edwardian cricketing shtick coincided so obviously with the meteoric success of period dramas like *Brideshead Revisited* and *Chariots of Fire* – all tank-tops, flannel trousers and pleasant open faces – went a considerable way towards softening the blow. In fact, Davison's costume probably looks more eccentric and incongruous now than in it did back then.

In April 1981, a photo-call saw Davison batting from a makeshift wicket chalked onto the TARDIS doors, and Her Majesty's press were informed that

diplomatic Peter Davison actually thought of his costume remains something of a mystery, but it's clear that he had little taste for wearing it to publicity jamborees. Unlike, say, Jon Pertwee, who would happily whip out his velvet cape on request and whirl into action crying "I am the Doctor!" with arms aloft, Davison's instincts were closer to those of the more reticent Patrick Troughton. "I try to do as few as possible promotions as Doctor Who, actually in costume and as the character," he said in 1982, "because I find it, I suppose, somewhat difficult ... If I'm going to do an appearance I

Off his own bat: the cricket gear suggested by Davison. © BBC

prefer to do it as me, as the person who plays Doctor Who." Sure enough, Davison's discomfort during his costumed *Blue Peter* appearance in November 1983 to promote *The Five Doctors* was positively palpable – while his colleague Richard Hurndall was happy to remain firmly 'in character' as the Doctor, Davison resolutely declined to follow suit until the brief and obviously scripted verbal sparring match which concluded the encounter.

revealed at the end of that first year. "It's always a dichotomy between what you set out to do and what actually comes over, until you find ways in which to play it to your satisfaction." Before we examine just what those changes were, it's important to understand that, in implementing them, the actor was influenced not only by his own instincts but by further changes at the production office. For if John Nathan-Turner was responsible for the show's big, bold colour schemes, it was his script editors who shaped the fundamental direction and underlying tone of the stories themselves.

Every new Doctor takes a little time to settle into the role, and the fact that Davison's debut season coincided with the departures and arrivals of no fewer than three script editors naturally loaned this particular period of transition an even more experimental air than usual. Thoughtful, elegiac tales like *Castrovalva* and *Kinda* represent the last hurrah of outgoing script editor Christopher H Bidmead's vision of *Doctor Who*, and it can be no coincidence that Davison's Doctor is markedly more bookish, philosophical and contemplative in these two stories than in any of the others of the season – or indeed that this same scholarly, muddle-headed, half-moon-spectacles-donning version of the Fifth Doctor would later return in Bidmead's *Frontios*.

The precise impact made by the brief tenure of Bidmead's successor Antony Root, who dropped into the production office on his way to greater things and stayed long enough to edit *Four to Doomsday* and *The Visitation*, is less easily discernible – but *Four to Doomsday*, the very first Davison story to be recorded, nonetheless offers a fascinating moment of transition both for *Doctor Who* and for Davison himself. It's a curious and delightful rule of thumb that the second broadcast story of each new Doctor is remarkably easy to picture as a Hartnell adventure – it's almost as though, having successfully navigated the stormy waters of the initial regeneration crisis, *Doctor Who* instinctively scuttles back to its thematic origins to give the new incumbent a chance to stretch his legs. It's far easier to picture William Hartnell, in fuzzy black and white, bumbling his way around Nerva Beacon, or the Silurian caves, or even the lifts and corridors of Paradise Towers, than it is to imagine him slotting into any of the other stories in those respective

debut seasons. *Four to Doomsday* is no exception, offering a thoroughly Season One-style exploration of the Urbankan spaceship by the four-man TARDIS crew, followed by outbreaks of philosophy, historical pageantry, educational asides, uncomplicated villainy and dubious physics. But far more significantly, throughout it all Davison's Doctor appears more closely of a piece with Hartnell than with any other Doctor: inquisitive, irascible, impatient, and yet at the bottom of it all very firmly a citizen of the universe and a gentleman to boot. There are aspects of Davison's characterisation here which, after only two or three more stories, would seldom reappear with quite the same prominence.

The third and final occupant of the script editor's chair during Davison's tenure was Eric Saward, under whose influence *Doctor Who* would move rapidly away from the more openly 'philosophical' signatures of the Bidmead stories, realigning itself as an unashamedly action-oriented sci-fi adventure show. It was a shift in emphasis of which Davison himself clearly approved: "Oh, I like the action scenes," he told **DWM** in 1982, "which is why *Earthshock* is my favourite. On reading it and when we did it we established a very fast pace. Plus we had the leap from one place to another – it wasn't all set in one location which made it appeal to me."

The desire on the part of both production team and actor to make a clean break from Tom Baker's characterisation (Baker is quite pointedly the only previous incarnation not openly impersonated during Davison's splendid rendition of the Doctor's post-regenerative lapses in *Castrovalva*) was inevitably assisted by the fact that Davison was, by a considerable margin, the youngest Doctor to date. "The implication time peering into inspection hatches with a mouthful of wires than any Doctor since Hartnell: in other words, the Jules Verne explorer-Doctor had for the first time in many years resumed ascendancy over the HG Wells scientist-Doctor. Kg had already been written out a year earlier, considered a cop-out for inspiration-starved writers who needed to stun guards and spring the Doctor from prison cells; and, for similar reasons, the sonic screwdriver was sent the same way in *The Visitation*. Even more remarkably, the new Doctor's fallible streak was highlighted when, for the first time since the 1960s, a companion was allowed to die.

There's little question that this new sense of danger and vulnerability in the central character galvanised the dramatic potential of the show. Once the initial Hartnellesque dabbling with acerbic put-downs had been softened (setting aside obvious showpiece clashes like his quarrel with rescue Adric from the bomb-laden freighter, or his last-ditch effort to save Peri by crashlanding Stotz's spaceship on Androzani Minor, provide extreme illustrations of what Davison meant when he famously described his Doctor as being possessed of "a sort of reckless innocence".

The sense that the Fifth Doctor was an essentially trusting character, forever surprised and taken aback when the villain's evil intentions were revealed, represents perhaps his strongest link with Tom Baker's portrayal. Baker's happy-go-lucky bonhomie evolved in Davison's hands into an optimistic, even-handed willingness to see the good in everything until events proved otherwise. "He always starts out being polite," observed Davison in 1983, "but usually gets less and less so as disaster looms!"

Clockwise from below: the Doctor on the defensive in *Warriors of the Deep*; a floored hero in *Castrovalva*; the TARDIS travellers in-fighting in *The Visitation* ...

always is that if you get someone younger to play a lead part like that, you tend to try and make him dashing," the actor once observed, but explained that from the moment he won the role, he had other ideas: "I felt he should be a sort of anti-hero, not evil so much as that he doesn't go about things in the way a normal hero would."

As a result, the early Davison stories saw a concerted effort to strip away what Nathan-Turner had perceived as the increasing infallibility of Tom Baker's domineering Doctor. The show's easy reliance on technobabble and superhuman Time Lord gifts was cut back severely and, at least outside the stories scripted by an evidently gadget-obsessed Peter Grimwade, Davison spent far less

DAVISON FAMOUSLY DESCRIBED HIS DOCTOR AS POSSESSING A SORT OF 'RECKLESS INNOCENCE'

Adric in *Earthshock*, the Fifth Doctor is shorter and sharper with his companions in *Four to Doomsday*, *The Visitation* and *Kinda*, the first three stories to be made, than in any later story), the alternation between the new Doctor's generally placid disposition and his sudden attacks of near-panic made for a highly effective contrast with his immediate predecessor. It's here that comparisons with Patrick Troughton are perhaps most appropriate: whereas Tom Baker's Doctor had been an adept rabble-rouser whose easy eloquence would captivate crowds of hard-bitten rebels, and Jon Pertwee could switch on a commanding air of villain-disarming authority even when trussed to a Maypole, Davison's Doctor would repeatedly come across as rash, maladroit and desperate when forced into crisis situations. A new tradition was established whereby the struggling Doctor would be hauled away from dismissive authority figures still frantically protesting his innocence and babbling dire warnings of the danger to come, a scene replayed in *Four to Doomsday*, *Arc of Infinity*, *Snakedance* and *Warriors of the Deep* among others. The manic, breathless hyperactivity of his doomed attempt to

As a result, the Fifth Doctor's essentially placid disposition offered a tremendous sense of dramatic contrast when his temper frayed, so that his explosive outbursts of moral outrage tended to appear in sharper relief than those of his predecessor. Tom Baker was required to sail right over the top if his furious diatribes against the Captain in *The Pirate Planet* or the Deciders in *Full Circle* were to achieve any impact. Davison's diffident, courteous Doctor was more freely able to shock both antagonists and audience with the sheer vehemence of his invective: witness his memorable denunciations of Striker in *Enlightenment* and the Cyberleader in *Earthshock*, or his reaction to the suggestion that he massacre the Silurians in *Warriors of the Deep*, or his blistering tirade against Plantagenet ("I think – and you did ask what *I* think!") in *Frontios*. It's notable nevertheless that these outbursts often prove impotent or even counterproductive: having listened to the Doctor's disquisition on emotional ties, the Cyberleader promptly exploits them; having heard out the Doctor's intemperate opinions on the future of *Frontios*, Plantagenet peremptorily orders his death; and, all other options having failed, the Doctor does indeed massacre the Silurians.

In common with all his incarnations, the Fifth Doctor's nature is fundamentally pacifist. His set-piece critique of Cold War values at the outset of *Warriors of the Deep* is a standard declaration of essential Doctorishness, as are his incredulity at the war games in *The Awakening* ("And you're *celebrating* that?") and his disparaging exchange of glances with Tegan during the jingoistic crusading song in *The King's Demons*. However, just as had often been the case with Jon Pertwee's Doctor a decade earlier, this moral baseline was not always easily reconciled with the character's actions. Under Eric Saward, *Doctor Who* in the early 1980s gradually became a more ruthless and death-strewn environment, and it was inevitable that the Doctor himself would not remain immune to the new house rules. True, he spends much of the first

half of *Resurrection of the Daleks* making awkward attempts to palm Colonel Archer's unwanted revolver off onto other characters, but in that same story he takes up a gun and sets off to kill Davros. The fact that he fails to complete this mission comes as something of a relief, but it's revealing that it occurs to him at all.

Indeed, Davison's Doctor solves quite a few problems by resorting to firearms. In *The Visitation* he blasts open a door with a flintlock, whose barrel he then blows down, cowboy-style, declaring "I never miss!" Having pursued Omega through Amsterdam with an anti-matter weapon, he graphically disproves the renegade's jibe that he will "never have the courage to use it." He empties a gun into *Earthshock*'s Cyberleader. In *Planet of Fire* he even shoots Kamelion dead – admittedly as a last resort, but he does it all the same. Alongside all this gun-toting comes the gradual reappearance of Pertwee-style fisticuffs: he tussles with villagers and Terileptils alike in *The Visitation*, angrily roughs up Salateen in *The Caves of Androzani* and chops down a Seabase Four guard with a rather callously 007-esque "I'm so sorry" in *Warriors of the Deep*. Speaking in the 30 *Years in the TARDIS* documentary a decade later, Eric Saward went so far as to declare flatly of the Fifth Doctor: "He was James Bond." The gaping chasm between that analysis and Davison's own observation, back at his first press call in April 1981, that "I want the Doctor to be a reassuring figure but I would like the audience to become a little apprehensive about his ability to solve situations at times," underlines the extent to which the character was remodelled during his three seasons.

There can in fact be little doubt that Peter Davison's incarnation became, and still remains by some considerable margin, the most straightforwardly 'heroic' of all the Doctors. In *Doctor Who*'s earliest episodes, the conventional lead role was taken by Ian Chesterton, who provided the necessary elements of altruism, ethical rectitude and heroic action. The Doctor was less accessible, a shadowy, unpredictable and at times even unreliable figure. This portrayal inevitably softened over the years as the Doctor assumed centre-stage and became the show's moral ideologue, with the result that the forthrightly heroic duties of the male companions (Steven, Ben, Jamie) decreased by degrees until they were required to become unpredictable themselves, in order to present a useful contrast with the Doctor's heroism – hence the wilfulness of the early Brigadier, Mike Yates' eventual treachery, and Harry Sullivan's perilous bungling with control panels and Cyber-bombs.

Tom Baker had successfully revived some of the Doctor's former unpredictability, but Peter Davison's characterisation signalled the point at which, even more so than during the Pertwee era, the Doctor finally became a straightforward action hero. It's no coincidence that, during the Davison seasons, the necessary potential for unreliability was actively hived off onto more morally

ambiguous companions like Adric, Turlough and even Tegan, whose headstrong qualities allowed writers to place the Doctor in peril with wild cards like her disastrous attempt to move the TARDIS in *Four to Doomsday*. But the Fifth Doctor's emotional involvement with his companions, and with Tegan in particular, is nevertheless considerable. His feigned displeasure at her rejoining the TARDIS crew in Amsterdam is turned on its head when he sets the controls for the Eye of Orion only a few stories later; and he is sufficiently shaken by her abrupt departure to consider mending his ways. Much has been written over the years about the perceived sexual frisson between the Fifth Doctor and Tegan – again a phenomenon only made plausible by the smaller than usual age-gap between Doctor and companion (although fictionally of course, she's still several hundred years younger than him). Even more overt, at least by *Doctor Who*'s carefully subdued teatime standards, is the remarkably obvious 'romantic' spark that alights between the Doctor and Nerys Hughes' Todd in *Kinda*.

It's these momentary glimpses into a deeper well of emotional potential that would ultimately define Davison's Doctor, who concealed a sensitive and compassionate soul beneath incisive wit and a propensity for gallows humour (no previous incarnation would have lorded it quite so gleefully over the Master getting "a taste of your own medicine" in *Planet of Fire*, let alone have cracked a joke as sick as the Doctor's "toast of Little Hodcombe" aside in *The Awakening*). His gauche farewell handshake with Todd in *Kinda*, his compassionate but ruthless pursuit of the Mara into Tegan's subconscious in *Snakedance*, and his final do-or-die struggle to find the antidote to Peri's Spectrox toxaemia, disclose the true touchstones of perhaps the most human Doctor of them all.

At the risk of making a gross generalisation, it might be said that there are essentially two kinds of actor who have played the Doctor – each type entirely valid and successful, but each quite different nonetheless. On the one hand there are

... in the paradise garden of Deva Loka with Todd (Nerys Hughes) in *Kinda*; and with Tegan and Turlough, setting the settlers to rights on the asteroid-blasted planet of *Frontios*. ALL © BBC

those whose characterisation appears to be based on the amplification of certain traits in the actor's own personality to create a 'star' performance – the obvious examples being Jon Pertwee, Tom Baker and Sylvester McCoy. The other kind of Doctor is a more elusive beast – the fundamentally 'acted' performance which relies more strongly on professional skills and technique than on the winning ways of an overwhelming personality. In this respect, Peter Davison follows the example not of Pertwee and Baker, but of Hartnell and Troughton, the Doctors he watched as a child.

Perhaps as a result of this difference in approach, during the immediate aftermath of Tom Baker's huge success Peter Davison's Doctor was perceived in certain quarters as somehow flimsy, as if it wasn't quite large enough a performance to fill the legendary role it was required to inhabit. But time has proved the undoubted worth of Davison's meticulous, thoughtful and impressively profound performance as the Doctor. The blaze of desperate heroism that marks his departure in *The Caves of Androzani* must surely belie any remaining suspicions that this was a character who, as he once suggested to the colonists of *Frontios*, came and went like a summer cloud. But then again, perhaps that's a fitting epitaph for the Doctor who so passionately championed the ephemerals: after all, in its very transitoriness and subtlety, a summer cloud is a rather beautiful thing, is it not?

Prince Charming

If Peter Davison was surprised when he was offered the chance to become television's fifth Doctor Who, that was nothing to the shocks that awaited the show's fans as his first season took shape. Andrew Pixley gets down with 'the kids' and discovers just what all those young people were doing inside the TARDIS ...

"Can I be his companion?" squeaked Sandra Dickinson, American actress and then-wife of *All Creatures Great and Small* star Peter Davison as the actor contemplated in amazement the offer which BBC producer John Nathan-Turner had just made over the telephone: "Would you like to be the new *Doctor Who*?"

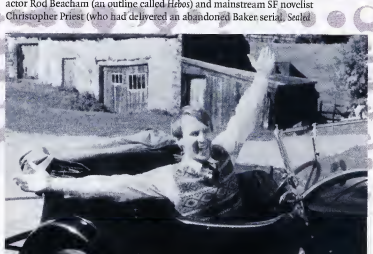
It was a Saturday evening in October 1980. Nathan-Turner had suspected since the start of the year that Tom Baker would be leaving *Doctor Who* at the end of his seventh season as the popular time traveller, so for the last few months, the producer had been sounding out some of his favourite actors. Scots actor Iain Cuthbertson – best known for *Budgie* and *Sutherland's Law* (and to *Doctor Who* fans as Garron in *The Ribos Operation*) – had been considered, and Nathan-Turner had visited the rotund Richard Griffiths (later to star as the heroes of *Bird of Prey* and *Pie in the Sky*) at the recording of an edition of his LWT sitcom *Nobody's Perfect*, only to find that Griffiths would not be available to become the Fifth Doctor. Davison, at the age of 29, was a far more youthful Doctor than his predecessors: the actor was known to Nathan-Turner from their work together on the popular period drama *All Creatures Great and Small*, on which the now-producer had been a production unit manager. Davison had played young vet Tristan Farnon from the start of the series to its apparent conclusion earlier that year.

Davison asked for 24 hours to consider the opportunity. He had watched *Doctor Who* regularly as he grew up in the 1960s, and had fond memories of William Hartnell and Patrick Troughton in the title role; indeed, he had always felt he would like to appear in *Doctor Who*, but had never seen himself as the lead. He also feared that Nathan-Turner wanted a 'personality' actor of the calibre of Jon Pertwee or Tom Baker , whereas he considered himself to be more of a conventional character actor. After talking over the idea with his agent and some trusted friends, Davison indicated that perhaps the role was not for him when the producer rang back the next night. However, Nathan-Turner persuaded Davison to join him for lunch the following week. Plied with drinks, Davison considered the offer for another week and – although the prospect of taking over a national institution from the long-running Baker daunted him – finally agreed with the producer that he would take over as the Doctor in the New Year. At this time, Davison was already committed to two sitcoms: *Holding the Fort* for LWT (the first season of which was just ending its run) and a new BBC venture, *Sink or Swim*, which had just started filming. *Doctor Who* would have to fit around these.

Davison was formally announced as Baker's successor on Wednesday 5 November, making an appearance on *Nationwide* where he was interviewed about his new role by Sue Lawley. He was formally contracted for 28 episodes as the Doctor on Tuesday 11 November. Over the next few weeks, the actor seldom found himself out of the limelight. While waiting to record an edition of *Sink or Swim* on Saturday 8, Davison soaked up the hectic production atmosphere of BBC sci-fi by joining his wife on the set of *The Hitch-Hiker's Guide to the Galaxy*. He then made an appearance on *Blue Peter* on Monday 10, when host Sarah Greene spoke to him about how he would play the role ... and asked if there was any chance of him saving K9, for the robot dog's many younger fans (K9's departure had been publicised in early October, but *Warriors' Gate* was yet to be broadcast). Davison then featured on BBC1's *Pebble Mill* and Radio 2's *John Dunn Show* on Wednesday 3 December, mainly publicising the first season of *Sink or Swim*. It was on *Pebble Mill* that possible costumes for his Doctor were suggested by young viewers, and one audience member proposed that Davison should play the Time Lord "like Tristan but brave" – a description that the actor took on board for his core character, adding to it the gruffness he recalled from Hartnell's portrayal. After spending Friday 19 December playing a cow for the fifth episode of *The Hitch-Hiker's Guide to the Galaxy* (broadcast on Monday 2 February 1981), Davison also joined his wife for an appearance on *Boxing Night at the Mill*. During this time, Davison met Tom Baker in the BBC bar (where the noise drowned out the few words of advice which Baker gave his successor) and Patrick Troughton in the BBC car park. Troughton, who had worked with Davison in *All Creatures* ... advised the young actor to have fun in the role for three years and then leave – as he had done.

Christopher Bidmead, *Doctor Who*'s script editor, had now decided to move on after a particularly demanding 12 months. After a failed attempt by Nathan-Turner to recruit Ted Rhodes, the script editor of *All Creatures Great and Small*, the job went to Antony Root, an enthusiastic employee on attachment from the BBC Script Unit who was helping Bidmead sift through storyline submissions; Root joined the team in November. On Friday 14 November, a new Writer's Guide for the series was issued, including a new outline about the incoming Doctor for prospective scripters. Root and Nathan-Turner emphasised not only the standard background to the Doctor (his alien origins, his two hearts) but emphasised his changing relationship with his own people, the Time Lords. The team wanted Davison's Doctor to contrast with the almost invincibly strong and outrageously witty incarnation delivered by Baker; the new Doctor was to be "fallible and vulnerable and only too conscious that life consists largely of things going wrong for well intentioned people like himself". Alongside the Doctor would be three young companions, all arriving in Baker's closing serials. Adrie, the 'Artful Dodger' character from the planet Alzarius played by Matthew Waterhouse, was just making his broadcast debut in *Full Circle*. Tegan Jovanka, a no-nonsense Australian air hostess, had been cast in the form of Janet Fielding and was due to start work in December on Baker's swansong *Logopolis*. A late addition to make bridging the gap from Baker to Davison more palatable for the audience was Nyssa, a refined lady from the planet Traken; Actress Sarah Sutton was originally booked for just *The Keeper of Traken*, but found her contract extended for another three serials in November. The three young stars attended their own publicity shoot on Wednesday 26 November to cement their images firmly in the public eye.

Scripts for the new Doctor's debut season would be a mixture of those specially commissioned for the new character, and items initiated by Bidmead primarily for Baker's Doctor. After months of development, drafts of *Xeraphin*, a story about a missing Concorde by director Peter Grimwade, were being delivered in early December. Breakdowns were commissioned from writers like young Andrew Smith (the author of *Full Circle*, who now developed *The Torson Triumvirate*), former actor Rod Beacham (an outline called *Hebos*) and mainstream SF novelist Christopher Priest (who had delivered an abandoned Baker serial, *Seeled*



Tank-top in an open-top: Davison as the dashing Tristan Farnon in *All Creatures Great and Small*

Left: September 1981 and the new TARDIS crew assembles for filming on Davison's debut story, *Castrovalva*. © BBC Right: Adric (Matthew Waterhouse), Nyssa (Sarah Sutton) and Tegan (Janet Fielding) are unleashed on an unsuspecting public

fantastic elements was down to Bidmead's influence; Nathan-Turner was also keen to eliminate the whimsy of recent years. Other outlines still available to the production team were *Psychrons* by Terence.Greer and *The Dogs of Darkness* by Jack Gardner. *The Kinda*, a serial by chain-smoking Buddhist lecturer Christopher Bailey about a malignant force attacking a peaceful people on a paradise planet via a dimension of dreams, was delivered in mid-December, structured for just two companions. A radio writer called Eric Saward was also at work on *The Visitation*, a tale of alien intervention in English history culminating in the Fire of London. The planned debut serial for the new Doctor was *Project Zeta-Sigma* (aka *Project '4G'*), a scientific parable advocating nuclear disarmament by *Meglos* authors John Flanagan and Andrew McCulloch. This had been in development during the autumn – when the Doctor's Time Lord nemesis the Master was grafted on, creating a loose trilogy to bridge the regeneration.

The end of 1980 and the first month of 1981 were largely devoted to getting *Logopolis* completed for its February transmission. K9's departure in *Warriors' Gate* in January meant that it was timely for the BBC to announce plans to give the robot dog a show of its own; *The Sun* and *Daily Mail* carried the news on Friday 16. Meanwhile, Nathan-Turner planned Season Nineteen, which would run to only 26 episodes – two less than Season 18, those two slots being allocated to the K9 pilot. BBC1 wanted a second season of Sink or Swim to be recorded during the summer for an autumn transmission, which meant that recording in June and July for Davison's third serial had to be delayed, and the seventh serial bumped back into early 1982. Because of the revenue generated from exhibitions and licence agreements related to *Doctor Who*, it was agreed that Season Nineteen would be a co-production between BBC TV and BBC Enterprises.

With *Logopolis* completed, more stories for the new Doctor were lined up in February as confidence in *Project Zeta-Sigma* faded amongst the production team. As Nathan-Turner departed for a holiday in the United States, the serial was dropped back down the schedules, and it was decided to start production instead with *Day of Wrath* – soon to be retitled *Four to Doomsday*. Dudley rapidly completed his scripts and was rewarded by being commissioned for a two-part 1920s whodunnit pastiche, *Black Orchid*, derived from an idea called *The Beast* that had been rejected under the Bidmead regime. Fantasy authoress Tanith Lee was also asked to develop a story, having contributed a successful script to BBC1's other SF adventure series *Blake's 7* the previous year.

One of the reasons that there was flexibility in the recording order for Davison's early serials was that by now the production team knew that *Doctor Who* would neither be returning to BBC1 as part of the autumn line-up, nor appear in its traditional Saturday tea-time slot of 18 years' standing.

Season Eighteen had performed disastrously in the ratings during 1980 – the result of ITV scheduling the glossy and technically impressive American SF film series *Buck Rogers in the 25th Century* in direct opposition on Saturdays – and ITV made signs of purchasing the show's second season for Autumn 1981. Also, the BBC were formulating broadcast strategies for a new twice-weekly soap opera, and experimented with a number of shows like *Angels* by running them in various slots. *Doctor Who* was also selected for these tests, to run at around 7pm on Mondays and Tuesdays from January to February 1982, to both test the slot and attempt to find a new audience, replacing the one lost to ITV.

Davison's image as the Doctor had been the subject of much debate which had affected the fine tuning on *Project Zeta-Sigma*. Both actor and producer wanted the Doctor to retain an old-fashioned English look; a morning suit and hat was considered at one point. A sporting motif was suggested – perhaps a polo outfit with boots, jodhpurs and striped shirt. Davison suggested cricketing attire – he played the game, and a photograph of him wearing cricket whites at an *All Creatures* charity match was on the wall of the producer's office. By Tuesday 10 February, a period cricketing outfit had been decided upon; Nathan-Turner want the costume to be highly designed as a recognisable 'uniform', although Davison himself would have preferred a frock-coat with a more off-the-peg, thrown-together look. Nathan-Turner declared that the cryptic question marks on the shirt collar introduced for Baker the previous season should be retained – and at the last moment decided that the Doctor's coat lapel needed something distinctive on it. For no particular reason, a stick of celery was selected.

On Wednesday 18 February, Sutton and Fielding had their contracts renewed beyond the two serials they were already booked to record between April and June. Since *The Kinda* had been structured for two companions, a decision had been taken that Nyssa would be 'written out' for most of the narrative, and as such Sutton was booked for only 16 of the 18 shows to be made between July 1981 and February 1982. Davison's contract was amended two days later, followed by a new contract for Waterhouse on Wednesday 25. By now, the fates of the companions had been decided. Nyssa's continuation in the series had been largely the result of Davison

THE THREE YOUNG STARS PLAYING THE DOCTOR'S NEW ASSISTANTS ATTENDED THEIR OWN PHOTOSHOOT, TO CEMENT THEM FIRMLY IN THE PUBLIC EYE

arguing that her softer character seemed to be the more interesting to explore, while Nathan-Turner had favoured the strong character of Tegan, created by himself and Bidmead. Furthermore, a royalty was due to Johnny Byrne, the credited author of *The Keeper of Traken*, every time Nyssa was used. Ultimately, it was felt that if one of the characters in the crowded TARDIS was dropped, it should be Adric – and so Waterhouse's contract was for only 20 episodes.

With Project Zeta-Sigma being abandoned on Thursday 19 February, Bidmead was asked to contribute a freelance script to introduce the new Doctor; the notion for this serial developed from the dimension-distorting lithographs of MC Escher, which the former script-editor recalled seeing in the office of Head of Serials Graeme McDonald, to whom he and Nathan-Turner had reported. Bidmead's *The Visitor* was underway in early March, with rapid scripting required to allow it to enter production in August as the fourth story before the cameras. Nathan-Turner was pleased that this arrangement would allow Davison time to settle into character before making his debut story. With the second season of *Holding the Fort* recorded, Davison departed for a brief overseas holiday in March, prior to his first rehearsals at the end of the month. In the meantime, a new set of opening credits in the same mould as the 'star field' sequence developed for Baker's final season, was being prepared by Sid Sutton of BBC Graphics.

Rehearsals for the studio-bound *Four to Doomsday* began, and Davison got to know his fellow cast members. Waterhouse, a keen devotee of the series, was unintentionally clumsy in his welcoming of Davison to the show, pointing out what the actor was doing wrong and how he could never follow Baker's record-breaking act. Sutton was far happier and more relaxed with Davison, finding that, unlike Tom Baker, she could talk to him. Fielding became concerned when a requirement for obtain a British work permit revealed to Nathan-Turner that she had lied about her age to land the role. She disliked the way that she, Sutton and Waterbouse were referred to as 'the kids' by the production team. Davison had hoped that the script or his producer would give him clues as to his character, but found none forthcoming and elected to apply the brave/gruff Tristan image to the dialogue as written, he would play the role 'for real' – but with light touches of humour in places. The new regular cast soon became good friends, sometimes socialising together. Davison was known for teasing Fielding in particular, and earned the nickname 'Chocolate Chip Cookie' because he was 'flavour of the month' with the directors of television commercials.

With a clip of the regeneration on *Did You See ...?* at the start of April keeping him in the public eye, Davison's press call in costume was arranged for Thursday 15 April, the final day of the first recording block at Television Centre for *Four to Doomsday*. With wickets chalked onto the TARDIS prop, Davison fielded balls and questions for the photographers and journalists, and featured on BBC1's junior programme *Newsround* that afternoon.

During April, Root departed the production office for an indefinite attachment on *Juliet Bravo*. However, both Root and Bidmead had been impressed by Saward's *The Visitation*, and recommended the author to Nathan-Turner in February as a peruanent script editor. Saward rapidly accepted the producer's out-of-the-blue offer, and arrived to inherit a number of scripts and stories, including submissions by Terence Greer, Jack Gardner and an American writer called Lesley Elizabeth Thomas – whose *Way Down Yonder* was being considered for shooting in the southern states of the USA. Work was also underway on the K9 pilot, with Nathan-Turner having roughed out a storyline entitled *One Girl and Her Dog* for another writer to script; the serial would bring back the character of Sarah Jane Smith – who had accompanied the Third and Fourth incarnations of the Doctor on their travels – and witness witchcraft in the English countryside being debunked. Subtitled *A Girl's Best Friend*, it had been fleshed out by Root before leaving.

Davison gave another radio interview on *Sport on Four* on Saturday 2 May, just prior to starting filming on *The Visitation*, a script which he enjoyed immensely. Location shooting was also the first chance for members of the public to get a closer look at the new Doctor as the crew went out and about. During a telephone interview, Davison was asked about the show going into a twice-weekly slot, and conveyed the question to Nathan-Turner; although such a decision had indeed been taken, the producer denied that this was the case. Meanwhile, *The Visitation* saw the destruction of the Doctor's trusty sonic screwdriver after 13 years – the prop being another all-purpose problem-solver which Nathan-Turner felt made the central character too invulnerable.

Left: 19 August 1981 saw *Not the Nine O'Clock News* star Pamela Stephenson join Peter Davison to publicise BBC1's new season – Davison was one of the corporation's highest-profile names that year, promoting both *Doctor Who* and *Sink or Swim*. © Hulton Getty

With Adric now due to leave in *The Enemy Within*, Nathan-Turner started to outline his replacement during May. The new TARDIS traveller would be an unscrupulous alien youth, Turlough, to be introduced in Davison's second season; his first few stories would see him acting as an agent of the Black Guardian, a powerful being whom the Doctor had defied at the climax of 1979's *The Armageddon Factor*.

As June arrived, production on *Doctor Who* stood down while *Sink or Swim* started filming – and Davison's regeneration was shown again on *Ask Aspel* on Tuesday 2 June. An awkward situation arose on *The Enemy Within* when a lack of communication between Priest and the BBC led to the author refusing to undertake rewrites without payment. After some heated exchanges between Priest and Nathan-Turner during June, the serial was abandoned, and Saward took on the task of writing an alternative farewell to Adric himself. *Sentinel*, the working title for the replacement, would see Saward mix lots of action with the return of some of his favourite monsters from the series, the Cybermen, this use of an old enemy was approved of by Nathan-Turner. By now, *Xeraphin* had been scheduled as the final serial of the season. Furthermore, on Saturday 27 June, *The Sun* confirmed that Davison's debut would be seen in a weekday slot.

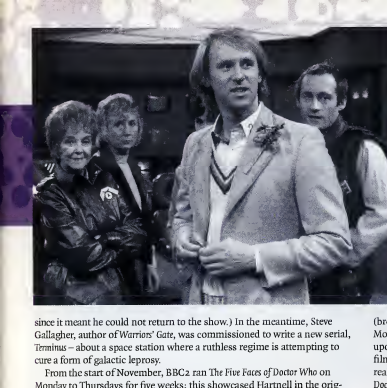
Davison returned to the *Doctor Who* fold on Saturday 18 July for the read-through on *Kinda*, another studio-bound story. However, he would still be working on *Sink or Swim* as well, meaning that he was rehearsing as Brian Webber in the mornings and the Doctor in the afternoons, recording episodes of the sitcom on Sundays amidst his other work. An internal reorganisation meant that Nathan-Turner was now reporting to a new boss, David Reid, Head of Series and Serials. His first season deemed to have been a success and progress on his second satisfactory, the fledgling producer was now told that there was no longer any need for the more experienced Barry Letts to act as his executive producer; the decision was formalised on Wednesday 19 August, the same day that Davison joined *Not the Nine O'Clock News* star Pamela Stephenson for a photocall to promote the BBC's autumn season (notably *Sink or Swim*). On Monday 3 August, Nathan-Turner asked Reid if it was possible for Season Twenty to be broadcast in autumn 1982 rather than January 1983, allowing Season Twenty-One to be transmitted across *Doctor Who*'s 20th anniversary in November 1983. On Tuesday 25 August, Reid indicated that the Controller of BBC1 would not allow *Doctor Who* to return to its autumn slot, since this would delay a prospective third season of *Sink or Swim*, which had achieved exceptional ratings on its first run. However, the possibility of a 90-minute special to mark *Doctor Who*'s birthday itself was mooted. Already, writers including Steve Gallagher were being asked to develop scripts for production in 1982.

Having completed recording on *Kinda*, Davison and his wife joined Nathan-Turner in a journey to Tulsa in Oklahoma to attend PanoptiCon West, a convention organised by the North American *Doctor Who* Appreciation Society – an indicator of the show's escalating cult popularity across the Atlantic. Davison was amazed that people should be so interested in him when his shows had yet to air on either side of the ocean – but was rather worried when one member of the audience asked him if he was afraid of being shot, like John Lennon a few months beforehand.

To help bridge the nine month gap between *Logopolis* and Davison's debut, Nathan-Turner was keen to have more repeats than usual shown over the summer. *Full Circle* and *The Keeper of Traken* were selected to be rerun across Mondays to Thursdays on BBC1 in August, reaffirming the new characters of Adric and Nyssa. Also, Nathan-Turner managed to sanction a series of repeats of the earlier Doctors to be stripped on BBC2 during November and December. The producer was now very aware of the show's rich history – retaining all scripts and production files in his office rather than sending them to the BBC Central Registry – and wanted to keep *Doctor Who* in the public eye. To tie in with the repeats, on Monday 20 July, Nathan-Turner suggested to Target Books publishers WH Allen that a novelisation of the very first *Doctor Who* serial might be released that autumn.

Castrovalva – the new title given to *The Visitor* – started location filming at the beginning of September. Looking ahead to the next season, an idea submitted by Patrick Mills and John Wagner – two of the writers on the comic strip for Marvel's **Doctor Who Weekly** – was being considered as a vehicle to introduce Turlough; *Spare Whole* was a story about a civilisation living within a vast creature. Also, co-operation with Heathrow airport was sought on *Xeraphin* and a final arrangement was made to pay off Priest for his work on *The Enemy Within*, the problems with which script gave Saward an aversion to commissioning novelists with limited television experience. As well as commissioning *Snakedance* – a sequel to *Kinda* – from Christopher Bailey, *Parasites* from Bill Lyons (another *Blake's 7* writer), *The Time of Neman* (about an anti-matter alien entering this universe in Amsterdam) from Johnny Byrne and *The Enlighteners* (about a race between sailing ships in space) from newcomer Barbara Clegg, Saward was also finding himself at loggerheads with Dudley over the pilot episode of *Fig and Company*.

Before *Black Orchid* began filming, Davison recorded a pilot for a series of BBC 'French Programmes' on Saturday 3 October. The 1920s serial was then filmed and recorded during October, and Saward's Cyberman story was retitled *Earthshock* shortly before shooting began at the end of the month. As with the previous season, Nathan-Turner realised that the return of an old villain and an excuse to show clips from old episodes were ingredients popular with the die-hard fans, and so both the Cybermen's involvement and Adric's death were closely-guarded secrets. (News of the Alzarian's permanent demise met with Waterhouse's initial displeasure,

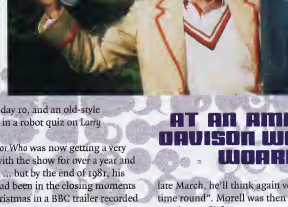


Left, right and facing page: Davison's first season boasted star names like Nerys Hughes, Richard Todd (*Kinda*) and Beryl Reid (*Earthshock*), but there was still room for him to face a monster or two (*The Visitation*). © BBC

since it meant he could not return to the show.) In the meantime, Steve Gallagher, author of *Warriors' Gate*, was commissioned to write a new serial, *Terminus* – about a space station where a ruthless regime is attempting to cure a form of galactic leprosy.

From the start of November, BBC2 ran *The Five Faces of Doctor Who* on Monday to Thursdays for five weeks; this showcased Hartnell in the original four-part story from 1963, Troughton in *The Krotons* from 1968/9, Pertwee in *Carnival of Monsters* from 1973, the tenth anniversary team-up of *The Three Doctors* and concluding with *Logopolis* to show Baker again metamorphosing into Davison. *Blue Peter* on Thursday 29 October and *Did You See...?* on Saturday 7 November both promoted the repeat run, and there was press coverage from the *Daily Mail* and *Daily Mirror*, with around five million people tuning in on average. The repeats were prefigured in October when Target managed to issue Terrance Dicks' hastily penned adaptation of the debut serial under the title *Doctor Who and an Unearthly Child*. *K9 and Company* and *Earthshock* were in simultaneous production in mid-November, the former at Pebble Mill Studios in Birmingham and the latter at London's Television Centre. On Saturday 14 November, Davison and Dickinson joined a group of fans dressed as monsters as part of the Lord Mayor's Show; two days earlier, Davison had appeared with Pertwee in an edition of the Thames charades show *Give Us a Clue*.

With Christmas approaching, publicity for the new season and the K9 pilot began in earnest. Sladen appeared on the *Today* programme on Radio 4 and *Round Midnight* on Radio 2, while John Leeson – the voice of K9 – turned up on *Woman's Hour* on the day of broadcast, with K9 also encouraging viewers to tune into his pilot on Pebble Mill on Wednesday 23. A sneak preview of Black Orchid was shown on *Blue Peter* during a feature on costumes on Thursday 10, and an old-style Cyberman played by David Banks joined K9 in a robot quiz on *Larry Grayson's Generation Game* on Saturday 12.



With numerous newspaper features, *Doctor Who* was now getting a very high profile. Davison had been associated with the show for over a year and recorded all bar one story of his first season ... but by the end of 1981, his only broadcast appearances as the Doctor had been in the closing moments of *Logopolis* and wishing viewers a Merry Christmas in a BBC trailer recorded on the set of *Earthshock*. On Monday 4 January – as *The Guardian* bemoaned the BBC's failure to understand the "essential Saturdayness" of *Doctor Who* – Peter Davison made his first full appearance as the Doctor in *Castrovalva* Part One, broadcast in its new Monday slot of 6.55pm after the news magazine *Nationwide* (apart from Scotland, where the programme had been screened at 3.30pm, and in Wales, where it ran at 7.45pm). The second episode followed the next day, with Tuesday broadcasts generally going out at 7.05pm (in Wales, these editions aired at 7.45pm on Wednesdays). Graeme McDonald wrote to Nathan-Turner on Tuesday 5 January commenting that when he compared *Castrovalva* to *K9 and Company*, he felt that the latter had more atmosphere to it. Indeed, the audience of eight million who saw *K9 and Company* (despite a power black-out hitting the Winter Hill transmitter in the North West) was an encouraging sign for the new season.

Davison joined Sandra Dickinson to record an appearance on the panel game *So You Think You Know What's Good For You?* on Tuesday 5 January (broadcast the following Monday) and then embarked upon the freezing location filming for *Time-Flight*, as *Xeraphin* had become known. Both the use of a real Concorde aircraft – the most expensive prop ever – and the fact that *Doctor Who* was the first drama series to be allowed to film at Heathrow Airport attracted press attention.

A feature on the realisation of Peter Howell's 1980 arrangement of the show's theme tune ran in the BBC Schools programme *The Music Arcade* on Tuesday 2 February. As *Four to Doomsday* and *Kinda* were screened, the problematic production of *Time-Flight* continued through to the start of February 1982, and scripts for *The Enlightenment*, *Terminus* and *Snakedance* arrived. Nathan-Turner was now increasingly aware of the show's rich past, and *The Time of Neman* was rechristened *The Time of Omega* to reflect the fact that Nathan-Turner had asked Johnny Byrne to resurrect the legendary proto-Time Lord previously seen in *The Three Doctors*. Meanwhile, Saward started to experience problems with *The Song of the Space Whale*; writer Pat Mills was unclear about the direction in which the BBC wanted him to take the story.

Friday 5 Feb saw the first public comments on the new weekday scheduling of *Doctor Who* as Tom Vernon presented an edition of *Feedback* on BBC Radio 4. The opening topic was the scheduling arrangements for the series, with comments like "Such a cavalier treatment of a national institution ... at best a callous disregard for the audience and at worst an utter contempt for them". Vernon explained that John Morell, Head of Programme Planning for BBC1, said "the decision hadn't been taken lightly and when the present run comes to an end in late March, he'll think again very seriously where the TARDIS lands next time round". Morell was then heard explaining that "the series needed a new lease of life. A new Doctor, a new placing and a new challenge," while pointing out that the viewing figures were an improvement of the previous year's Saturday slot. The following day, Joe Steeples of the *Daily Mail* laid the blame for the new slot at the feet of Director General Alasdair Milne, accusing him of having no soul.

AT AN AMERICAN CONVENTION, DAVISON WAS ASKED IF HE WAS WORRIED ABOUT BEING SHOT

Despite protests from the traditionalists, within weeks it was clear that the new time slot – with opposition in the form of travel show *Wish You Were Here* and charades-fest *Give Us a Clue* – had give *Doctor Who* a tremendous ratings boost, with the later episodes of *Castrovalva* attracting over ten million viewers, as opposed to the five million who had stuck with the early broadcasts of Season Eighteen.

With Season Nineteen, *Doctor Who* made an amazing recovery from the disastrous ratings plunge that had hindered Tom Baker's final season – and Peter Davison's high media profile meant that the series was gaining more attention than it had enjoyed in years.

Castrovalva

The Day Before You Came

BY GARY GILLATT

DWM ARCHIVE

DWM 258

COMMISSIONING

Mon 9 Mar 81 *The Visitor* [working title] storyline commissioned for Wed 1 Apr 81; delivered Wed 1 Apr 81

Wed 8 Apr 81 *Castrovalva* [working title] scripts commissioned for Mon 1 Jun 81; delivered Mon 1 Jun 81

PRODUCTION

Tue 1 Sep 81 Crowborough Wireless & Telegraphy Station, Duddleswell, E Sussex [Pharos Project]

Wed 2 Sep 81 Buckhurst Park, Withyham, E Sussex [Forest with TARDIS]

Thu 3 Sep 81 Buckhurst Park, Withyham, E Sussex [Forest]

Fri 4 Sep 81 Harrison's Rocks, Groombridge, E Sussex [Cliff]; Birchden Wood, Groombridge [Forest]; Aytton's Wood, Groombridge, E Sussex [Forest]

Tue 15 Sep 81 Television Centre Studio 1: TARDIS Console Room

Wed 16 Sep 81 Television Centre Studio 1: TARDIS Console Room; Zero Room; TARDIS Corridor; Models

Tue 29 Sep 81 Television Centre Studio 6: Doctor's Rest Room; Models [remount]; Girls' Rest Room

Wed 30 Sep 81 Television Centre Studio 6: The Village Square; Steps Outside the Library; Top Walkway; Archway; Stairs; The Gallery of the Portreeve's Chamber; Colonnade and Square

Thu 1 Oct 81 Television Centre Studio 6: The Portreeve's Chamber; Rock-Face Entrance; The Master's TARDIS

RADIO TIMES

Mon 4 Jan 82 Part One: What are the dangers of Event One?

Tue 5 Jan 82 Part Two: Who are the Warriors?

Mon 11 Jan 82 Part Three: Can the Doctor solve the mystery of the recursive occlusion?

Tue 12 Jan 82 Part Four: Will the Doctor's regeneration succeed?

Pushed around from the outset: Nyssa helps the new Doctor to the Zero Room. © BBC

January 1982 was a great time to be 11 years old and a fan of *Doctor Who*. More viewers had watched *Doctor Who* in 1979 than at any other time in the programme's history, and if it can be surmised that a fixed proportion of the series' total audience at any given time will find themselves hooked into becoming loyal devotees, you'll understand why so many bright, serious-minded, pre-teen boys were looking forward to Peter Davison's first adventure, *Castrovalva*.

If there is still such a thing as an 11 year-old *Doctor Who* fan to be found today, then I wonder if they could understand what life was like for us 20 years ago. Nowadays, you can probably download a file called 'Every Known Fact About *Doctor Who*' to your PC within seconds. We had computers back in 1982 of course, but an overnight loan of a the school's ZX81 – and a spirited attempt to draw a Police Box using six square, grey blocks – would not teach you very much about the Hartnell years. But in those days, of course, we didn't need a computer: we had Jean-Marc L'Officier and Jeremy Bentham. With Jean-Marc's *Programme Guide* books and Jeremy's articles in **Doctor Who Monthly**, we found all we needed to know. There had been four Doctor Whos, it turned out, all of whom had been excellent, although Patrick Troughton had been particularly excellent, especially in all those brilliant stories such as *The Web of Fear* and *Fury From the Deep*, where some people in a room were attacked by foam. Of course, William Hartnell had been particularly excellent too, especially in those great Dalek adventures and *The Lionheart*. And Jon Pertwee had also been particularly excellent, especially when battling those Daemons with his UNIT family. Golly, and we thought Tom Baker had been good. It turned out he was *nothing* compared to the others.

1981 brought three key events. In February, issue 50 of **Doctor Who Monthly** came with a free colour poster. That may seem inconsequential, but this poster listed every single *Doctor Who* story in order, divided by Doctor. Of course, much of this information could be found in old copies of *The Making of Doctor Who* or the *Radio Times Tenth Anniversary Special*, if you could find them, but with this poster the eager 11 year-old could assimilate the entire history of *Doctor Who* at a glance: all those Doctors and all those stories. You could also see that Tom Baker had been hanging around a very long time compared with the rest. A month later, his Doctor fell from a radio telescope and sat up as Peter Davison. You'd think that Tom, so loved by us all, would be more keenly missed that any other Doctor. Not so. Our generation felt it deserved to have a Doctor of its own.

Autumn 1981 served us *The Five Faces of Doctor Who* repeats on BBC2 – new old adventures at tea-time. Older fans were saddened by the choice of re-runs. Younger fans couldn't have cared less. Hartnell, Troughton and Pertwee all shone, and if this season proved one thing, it was that it's impossible to have a bad Doctor Who. The role was obviously actor-proof. So how could Davison be anything but superb? We loved him already.

No change of Doctor would be treated with this sort of open-minded enthusiasm again. This is not to imply that Davison performed poorly in any way, or was in any sense a 'bad' Doctor; far from it. But in a few short years, this vast rump of 'new' fans would be teenagers, and playing with those grown-up toys of criticism and cynicism. *Doctor Who*, which once just magically appeared on our TV sets was, it turns out, made by an ever-changing team of producers and script editors. It was made by people, and people, we discovered as we got older, make mistakes – especially producers, it seemed. What if, we soon dared to think, someone made a mistake in choosing a new Doctor Who? Once we realised this was possible, a regeneration was something to be treated with fear rather than enthusiam. What if, we thought, this Colin Baker person, or this Sylvester McCoy chap, simply wasn't up to the job?

Back in 1982, there were no such doubts and fears. This new Doctor Who would be particularly excellent, just as all the rest had been particularly excellent. So, on the evening of 4 January, as we waited to see the first story of what we had already learned to call 'The Peter Davison Years', we were certain, unquestioning, of one fact.

It was going to be just brilliant.

ARCHIVE EXTRA

Writer/script editor Christopher H Bidmead was unsure how Peter Davison would play the part, and so wrote the Doctor as vulnerable, a contrast to the brash Tom Baker model. The zero cabinet was a form of sensory deprivation tank, partly inspired by a 1960s film called The Tank. Bidmead first saw Escher's lithograph 'Castrovalva' in a bookshop in London's Charing Cross Road

Producer John Nathan-Turner offered a cameo appearance as the Head of Security at the Pharos Project to Stephanie Turner, the star of the BBC police drama *Juliet Bravo*, on Friday 24 July

On Monday 10 August, Nathan-Turner replied to comments made by his superior David Reid about the scripts, indicating that he intended to reprise the regeneration from *Logopolis* to re-introduce casual viewers

The read-through for the serial was Monday 7 September, while the

gallery-only day was Thursday 8 October. Editing took place between Monday 12 and Friday 23 October, with dubbing on Wednesday 28 October, then Saturday 7, Tuesday 17 and Saturday 28 November.

- Filming at Buckhurst Park was keenly attended by the estate owner, Lord De La Warr, who invited the regular cast members, plus Nathan-Turner, director Fiona Cumming and production manager Margot Hayhoe back for drinks in the evening. Here, Waterhouse enjoyed his gin rather too much, leading to his vomiting during the following morning's shoot

- For his first story, Davison had considered impersonating aspects of his predecessors, apart from Tom Baker – and had paid particular attention to videotapes of old episodes which were loaned to him

- Changes of costume for the regulars were accounted for: in Part Two, Nyssa abandons her fur jerkin from *Logopolis* and loses her crown on a tree; in Part Four, the Doctor acquires his trademark celery

- Recording took place in the afternoon and evenings of most studio days between 2.30 and 5.15pm and then from 7.30 to 10.30pm (there was no afternoon recording on 15 and 29 September). Several model and CSO shots for Part One were completed after the main recording of Tuesday 29

- Visual effects assistant George Reed constructed the metallic web in which Adric is trapped

- Merchandise: the company View-Master International issued its second *Doctor Who* title in April 1983. The *Castrovalva* set contained three discs each holding 21 special 'stereoscopic' images, photographed both on set and on location; these could be viewed as in '3-D' through the View-Master toy itself

- The serial is now held as D3 tapes taken from the two-inch broadcast tapes. 60 minutes' studio footage exists on monochrome U-Matic tape

- **Extras [additional]: Stuart Fell** *Stuntman/Castrovalvan Warrior*; **Doreen Croft** *Castrovalvan Woman*

Unravelling: Adric watches as the unstable Doctor sheds the last vestiges of his former self. © BBC

Four to Doomsday

The Land of Make Believe

BY JONATHAN MORRIS

One girl and her frog: Enlightenment (Annie Lambert) at the elbow of Monarch (Stratford Johns). © BBC Video

When I was eight, I wrote *Doctor Who* stories, filling up notebooks with page after page of illegible pencil. Originality was not my strong point. Each story would consist of my favourite bits from the books, annuals, comics and the TV show, plus the latest facts I had committed to memory from DWM. They would concentrate on the things which fascinated me – spaceships, robots and monsters. More often than not, the result would be a lot like Four To Doomsday.

Starting was easy. One of the first things I had learned from the books was that all *Doctor Who* stories begin with the TARDIS landing somewhere which at first appears to be deserted. The Doctor and his companions should then split up to explore and discover it is not as deserted as it first appeared. Simple.

Characterisation was more of a problem. The Doctor had just changed and I had no idea what Peter Davidson would be like. So I just wrote him as Tristram from *All Creatures Great and Small*, though half the time he would still talk like Tom Baker.

I was also unfamiliar with the companions, so I wrote them with one character trait each. Adric liked maths. Nyssa pointed out what machines were called. And Tegan was unaccountably cross and thought everyone was mad.

Monsters were important. On TV they had given up doing proper monsters and just made the baddies men with beards. This was, I felt, wrong. The baddy should be a green, slimy monster. Called something like 'the Master' ... Monarch!

Doctor Who facts were exciting. I loved them. So I had to stick in mentions of Gallifrey, Artron energy, the Master, Kassilon and the Eye of Harmony, even though they had nothing to do with the story. Someone had written in to *Matrix Data Bank* asking for a list of rooms in the TARDIS – so Adric would proclaim that the TARDIS contains "a power room, a bathroom, even cloisters!" (to which Monarch would reply, "That's nice, dear," like a long-suffering parent).

Jokes were important, too. Luckily, I had just seen a Benny Hill in which he played a funny Chinaman: "I am Lin Futu"; "Well, I'd never have guessed it – you look in the best of health to me."

The story was, by necessity, made up as it went along. For the first episode, it would be about spaceships. Then I would grow bored of that and make it about robots. Then it would be about people floating in space. Eventually I'd find myself halfway down the 12th page and it would be time to start thinking about an ending. The monster could shrink, like in *The Sun Makers*! Excellent. I had my story.

Of course, it made no sense. Monarch needs to breathe air – except in the first episode, when he doesn't. The spaceship is going back and forth to Urbanka to collect humans – but it turns out that Urbanka was destroyed, and the baddies want to invade the Earth. How do they intend to do this? They plan to use Adric to persuade the people of Earth to let them take over.

DWM ARCHIVE

DWM 213

COMMISSIONING

Fri 29 Aug 80 Untitled breakdown commissioned for Sat 20 Dec 80; delivered Mon 15 Dec 80

Tue 23 Dec 80 *Day of Wrath* (working title) scripts commissioned for Mon 12 Jan 81; delivered Mon 12 Jan 81

PRODUCTION

Mon 13 Apr 81 Television Centre Studio 6: Space Ship SS Control; TARDIS

Tue 14 Apr 81 Television Centre Studio 6: Surgery; Mobiliary

Wed 15 Apr 81 Television Centre Studio 6: Linkways 1A, 1S, 4B, 4A, 3B, 2A; Guest Quarters; Library

Tue 28 Apr 81 Television Centre Studio 6: Linkway 9; Models; Linkways 2A, 2B

Wed 29 Apr 81 Television Centre Studio 6: Recreation Room; Flora Chamber

Thu 30 Apr 81 Television Centre Studio 6: Throne Room

RADIO TIMES

Mon 18 Jan 82 Part One: Who is Monarch?

Tue 19 Jan 82 Part Two: What is a Recreational?

Mon 25 Jan 82 Part Three: Will Bigon help the Doctor?

Tue 26 Jan 82 Part Four: Will Enlightenment and Persuasion destroy the Doctor?

Why do they want to invade the Earth? Because ... er ... because its mineral wealth will allow Monarch to travel in time. Right.

So I think it's fair to say that, as an eight year-old, I'd have written something quite like *Four To Doomsday*. But that isn't a criticism. Not at all. That is praise. Because *Four To Doomsday* is exactly the sort of *Doctor Who* story I wanted to watch, a story that catered perfectly to my tastes and obsessions – spaceships, robots and monsters.

ARCHIVE EXTRA

Stupid boy! Adric (Matthew Waterhouse) finds his loyalties called into question. © BBC

Retitled *Four to Doomsday* late in February 1981, the story was moved forward in the production schedules to replace the original Serial 5W, *Project Zeta Sigma* – a nuclear disarmament parable by Meglos writers John Flanagan and Andrew McCulloch. A casting document for *Project Zeta Sigma* listed the characters as the Doctor, Adric, Tegan, Nyssa, the Master/Sergo, Radzik, Meloka, Abulov, Tradfel, Kirtis, Stine, Glex and an Autogem – with extras including Autogems, Aralians, Zetans and medics

Writer Terence Dudley made all his revisions very promptly, delivering script editor Antony Root an extra scene almost instantly. The script indicated that the recreation chamber should be adorned with artefacts from the different Earth cultures on the ship (Mayan tapestries, for example). Most of the rewrites had been made by Wednesday 18 March 1981; the material with Tegan and Kurkutji speaking in an Aboriginal dialect was rewritten on Thursday 26

Producer John Nathan-Turner particularly wanted to have Stratford Johns appear in the series, having witnessed the actor's professionalism when working on *Barlow at Large* some years earlier; Johns had been sounded out in 1969 by Drama head Shaun Sutton about replacing Patrick Troughton as the Doctor, but had declined on the grounds that the role would have been too demanding. In rehearsals, Peter Davison worried that he wouldn't be able to match Johns' presence; Nathan-Turner tried to allay his fears. Director John Black tried to give Davison space to find his feet, but was unconvinced by the new Doctor's cricketing motif. Black knew Paul Shelley (Persuasion) from university; like Annie Lambert (Enlightenment), Shelley was selected for his good looks

Rehearsals for the first block began around Monday 30 March 1981, while those for the second started around Monday 16 April. The photocall for Davison was held at Hammersmith Park on Monday 16. Recording took place in the afternoon and evenings of most studio days between 2.30 and 5.15pm, and then from 7.30 to 10.30pm; the only day with no afternoon recording was Monday 13 April. Recording over-ran by 45 minutes on Wednesday 15 April

The opening spaceship shot was requested by Nathan-Turner as a homage to *Star Wars*; the nacelles on were made to glow with reflective tape

Thursday 30 April 1981: Stratford Johns did not like wearing his Monarch make-up, and was only too glad to remove it after recording;he was disappointed that he was not recognisable in the finished programme. During recording, an less-than-tactful floor manager allegedly told Johns that the crew in the gallery thought his performance was over the top. The sketches apparently drawn by Tegan came courtesy of a friend of John Black

UK Gold screened *Four to Doomsday* in episodic form in June 1994 and has shown it as a compilation since August 1994. Dutch viewers first saw Davison's Doctor in this serial, which aired as *Monarch* in September 1985

Four to Doomsday is now held by the BBC as D3 tapes taken from the two-inch broadcast tapes

Kinda

Go Wild in the Country

BY LANCE PARKIN

DWM ARCHIVE
DWM 226

COMMISSIONING
Thu 10 Apr 80 *The Kinda* [working title] breakdown commissioned for Thu 24 Apr 80; delivered Thu 24 Apr 80
Thu 25 Sep 80 *The Kinda* [working title] scripts commissioned for Mon 15 Dec 80; delivered Mon 15 Dec 80

PRODUCTION
Wed 29 Jul 81 Television Centre Studio 8: Guardroom; Dome Central Room
Thu 30 Jul 81 Television Centre Studio 8: Dome Central Room
Fri 31 Jul 81 Television Centre Studio 8: Todd's Room; Airlock; Corridor; The Wherever
Wed 12 Aug 81 Television Centre Studio 8: The Wherever; The Windchimes; A Clearing; Forest Outside Dome; A Path
Thu 13 Aug 81 Television Centre Studio 8: The Windchimes; Small Clearing; A Path; Forest Outside Dome
Fri 14 Aug 81 Television

Stupid boy (slight return): thanks to Adric's meddling the Doctor finds himself at the mercy of the TSS. © BBC

There are many worse *Doctor Who* stories than *Kinda*, but there are very few that are worse made. Everyone remembers the snake, obviously, but the *papier maché* snake with the wires showing is in its natural habitat – a jungle that has camera cables running across its grey-painted floor, where the trees have numbers painted on them and some of the plants have grown pots. Fans often single out the unrealistic grassy knoll that passes for prehistoric Earth in *Time-Flight* as a nadir of *Doctor Who* design work, but it looks like *Walking With Dinosaurs* compared to Deva Loka.

Doctor Who stories shouldn't be judged by their production values, especially 20 years on. Nowadays it's difficult to see the difference between the visually stunning *Leisure Hive* and the embarrassingly shoddy *Meglos*, or the turgid *Four to Doomsday* and the pacy *Earthshock*. They all look cheap and cheerful compared to modern film and TV drama.

Time has been a great leveller, and the stories that have stood the test are the ones with entertaining scripts and strong central performances. Unfortunately, *Kinda* has the lightest of light entertainment casts and no-one, including the regulars, really seems to understand the words they're saying. Janet Fielding's performance as Tegan is always singled out as a *tour de force*, but watch it today. The memory cheats. Whatever it is, it's not subtle or complex. You remember it because it's a bit different, not because it's any good. That said, even at the

time there was disquiet. It came bottom of the DWM season survey, with 9% of the vote. Less than *Four to Doomsday* and *Time-Flight*. There's nothing wrong with ambition, or trying to tell a different sort of story, one that demonstrates intelligence. But in this case, it really doesn't cohere. Tellingly, the *Doctor Who*-ey bits of the story get in the way – Christopher Bailey, or his script editor, has squeezed it and squashed it until there are capture/escape routines and cliffhangers, but they're tacked on and (always a giveaway) resolved by anti-climaxes: 'Kill him! Actually, on second thoughts, don't!'

Nyssa isn't in it, but Tegan's subplot doesn't connect to the main action, Adric does very little indeed and the Doctor does little more than try to explain what we're watching. It's easy to see why the people who were about 16 when it was first on championed it – *Kinda* is a story it's easy to write essays about. It's got themes, you see. It's got symbolism. And the characters all have Buddhist names – that's got to be significant, hasn't it? Well, in the end, no, not really. The symbolism really is straight out of Toytown – apples and snakes, machines trundling through an idyllic garden. How is the end of time expressed visually? By showing a load of exploding clocks. There's some stuff about identity being a social construct, and a bit of Jung, but it's barely explored, let alone subverted. It's not clever – it just keeps telling you its writer has read books by people who are.

Kinda's not a dead loss, of course. It has perhaps the most intelligent, visually striking use of video effects in the show's history. Peter Davison puts in an excellent performance, the first one that marks him out as distinct: it's impossible to imagine any of his predecessors in his place, and it's a story that would have been impossible in the Tom and Kg show of a year before. Simon Rouse's Hindle is a portrait of real madness, not just the scarred loonies that usually pass for it in the series. And at least it's not a lazy pastiche of old stories. *Doctor Who* stories, at any rate.

The sequel, *Snakedance*, is one of those Davison stories like *Castrovalva* and *Frontios* which somehow ends up overlooked despite being genuinely well-written, made and acted. In that, we get a proper alien society, not off-the-shelf colonial stereotypes; Tegan's possession connects with the main action and is actually subversive; there's meaty stuff about tradition and leadership; the light entertainment guest stars play to their strengths; and it wasn't done a decade before, better, by Ursula K Le Guin. Ignore *Kinda*, go for *Snakedance* instead.

A machine trundling through an idyllic garden, yesterday. Bit of Jung not shown. © BBC

Centre Studio 8: Forest Outside Dome; A Glade; Forest; The Beyond; Panna's Cave
Tue 11 Nov 81 Television Centre Studio 8: Airlock [remount]

RADIO TIMES

Mon 1 Feb 82 Part One: What is the significance of the wind-chimes?
Tue 2 Feb 82 Part Two: Will Dukkha release Tegan from his power?
Mon 8 Feb 82 Part Three: What is the secret of the Beyond?
Tue 9 Feb 82 Part Four: Will Hindle succeed?

ARCHIVE EXTRA

Writer Christopher Bailey was a graduate in English from Cambridge University. *Kinda* was partly inspired by Ursula K Le Guin's 1972 novel *The Word for World is Forest*, in which a high-tech expedition lands on a primitive world to find that the natives are more highly developed than expected and have a relationship via their dreams

Because *The Kinda* scripts had been written for only two companions, the production team decided to drop one of the girls and spotlight the other one, rather than have them share the material and weaken the story structure. Tegan was chosen to be highlighted – but Nyssa actress Sarah Sutton was not terribly upset when her character was written out, since it gave her more time to go shopping

The Mara's manifestation as a snake was also a phallic symbol; this aspect, and other of Bailey's more adult concepts, had to be toned down for a family audience

The Kinda was the first serial to be script-edited at time of production by Eric Saward, and the first made for which he would be credited (although his first broadcast credit would be for *Castrovalva*). Saward enjoyed working with Bailey; even though Antony Root had done a lot of work on the scripts at the start of the year, they still required attention when Saward joined the production team in April 1981. The story was titled simply *Kinda* by mid-June

Originally, a plant-like creature appeared in one of Tegan's dreams early on. Visual Effects had designed and started to make the creature when the dream sequences were shortened, and the prop was abandoned at considerable expense

The singer Marti Webb, who had enjoyed chart success with *Take That Look Off Your Face* in February 1980, was first cast in the role of Todd around the start of June 1981; however, the part was finally given to Nerys Hughes, with whom John Nathan-Turner had worked on *How Green Was My Valley?*. Mary Morris (Panna) lived in Switzerland in a mountain home she had built herself, and had driven across Europe in a wrecked Land Rover to appear in the serial

The read-through for *Kinda* took place on Saturday 18 July. Peter Davison was still involved in production of *Sink or Swim* during late July, and would record two episodes during rehearsals for *Doctor Who* on Sundays 19 and 26 July; during this time Davison was scheduled to work on the sitcom in the mornings and *Kinda* in the afternoons. The cast noted with amusement the young Matthew Waterhouse giving veteran actor Richard Todd some tips on how to act on television; Todd felt he should play Sanders, a character inspired by the film *Sanders of the River*, for laughs. Director Peter Grimwade toned down some of the more sexual elements of Janet Fielding's performance as the possessed Tegan. At the producer's run, Nathan-Turner vetoed the final scene, which showed Sanders and Hindle walking arm-in-arm through the forest holding a flower, on the grounds that it was too camp

Recording was scheduled to take place between 7.30 and 10.00pm each evening, with an additional session between 2.30 and 5.15pm on the second and third days of each block

Thursday 30 July 1981: there were heated debates on the studio floor about Hindle's motivation in Part Four; actor Simon Rouse was unsure if the insane Hindle was worried about just his own well-being, or if he was concerned for the others, too

Wednesday 12 August 1981: Recording was delayed by ten minutes due to a videotape breakdown. Tempers flared between Grimwade and a member of his production team regarding the state of the forest set

Thursday 13 August 1981: the studio floor became visible while the tumbling act performed by the Trickster in Part Three was being shot. Several delays occured when time had to allocated to sweep leaves back into position on the jungle sets. As time started to run out, Grimwade abandoned camera rehearsals and told the actors simply to get to their marks and go for a take. The Kinda mask was required to break when stamped on in the script, but the visual effects assistant responsible for its construction

Sanders (Richard Todd) takes a shine to young Adric. Don't let him near your TSS, will you! © BBC

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had used very thick plaster that refused to shatter, much to the director's consternation. Recording over-ran by 11 minutes, and by 13 minutes on the next and final day, Friday 14 August

The gallery-only day for video effects took place in TC6 on Thursday 20 August. The serial was then edited between Saturday 22 and Monday 31 August, and dubbed on Saturday 5, Thursday 17, Friday 25 September and Saturday 3 October 1981. Composer Peter Howell based his incidental music score upon glass sounds

Saward asked Bailey for four extra minutes' material to pad out Part Four on Wednesday 30 September 1981

The serial is now held by the BBC as D3 tapes taken from the two-inch broadcast tapes. Longer first edits of *Kinda* Parts One to Three exist in private collections on time-coded U-Matic videotape

Credits: **Sue Plumb** was an uncredited Production Assistant alongside Rosemary Parsons on **Block Two**, while **Carol Johnson** was the uncredited Vision Mixer on Block One. For the Part Four scenes remounted during the sessions for *Earthshock*, the additional uncredited crew were as follows: Production Manager **Geoffrey Manton**, **Elinor Carruthers**. Production Assistant **Jane Ashford**. Assistant Floor Manager **Nicholas Laughland**. Technical Manager **Alan Jeffery**. Lighting **Fred Wright**. Costume Designer **Dinah Collin**. Make-up Artist **Joan Stribling**. Designer **Bernard Lloyd-Jones**.

The TARDIS crew find that paradise isn't half as nice as they were led to believe. © BBC

The Visitation

It Ain't What You Do (It's the Way That You Do It)

BY MARK WYMAN

The Doctor and Tegan investigate a strange burning smell in Pudding Lane ... © BBC

Now that behind-the-scenes featurettes and 'Making of ...' books are commonplace, it may be hard to imagine what was quite so illuminating about *Doctor Who: The Making of a Television Series*. Yet this 60-page book by Alan Road, concentrating on the production of *The Visitation* (first published in hardback in 1982) was something of a revelation to me – and, I suspect, quite a few others.

Granted, the previous year *A Day in the Life of a TV Producer* had shown us the hub of the production process, and earlier Terrance Dicks had described in some detail the making of *Robot* in the mid-1970s *The Making of Doctor Who*. The slim volume about *The Visitation*, however, was something else entirely. By focusing on each area of production in turn, and illustrating these potted perspectives with informal pictures unlike the regular posed shots of cast or crew, it opened my eyes to what all those job titles on the credits actually meant. "A fascinating account of the co-operative effort required to put the intrepid Doctor in orbit each week," claimed its back cover – which, apart from the orbital aspect, was a fair summary. Suddenly the practicalities of *Doctor Who*'s production were much more understandable in human terms.

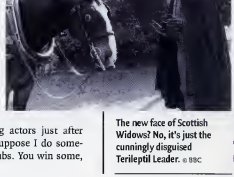
Some crucial observations stood out. Production Manager Ros Parker, for example, was "paid for talking to people in pubs" – a memorable précis of the intelligence-gathering involved in scouting for locations. At 6.30am on a day of location shooting "the make-up artists in their brightly-lit basement rooms are already at work". Designer Ken Starkey reveals that "ivy is the designer's friend" when it comes to disguising anachronisms on location. When an actor declines to wear a specially obtained hat in character, the exotically-named costume designer Odile Dicks-Mireaux simply says, "You win some and you lose some."

Clearly, the process of making 25-minute episodes was more complex, more gruelling and far more pragmatic than I'd realised. Yet the real significance of absorbing those verbal and visual snippets probably didn't dawn on me until years later. When *The Making of a Television Series* was published, I had just moved to London to attend university. I became heavily involved in London-based *Who* fandom during my college years, but the idea of working for the BBC after graduating – let alone being on the periphery of the production process – would have seemed a remote possibility.

Yet, in 1987, that's exactly what happened. I was offered a lowly office job within Television Centre itself, working in the team supporting the several dozen costume designers, and their assistants and wardrobe crews, who were based in London. Among them was Odile Dicks-Mireaux, who proved to be as shrewdly practical as she was talented – and many others, like Colin Lavers, who had designed Peter Davison's original costume.

My role, as it evolved over the years, was to liaise between producers (and their teams) and designers (and their teams) during all the relevant stages of production – so, showing a grasp of what it took for a group of people to turn a script into a programme was quite an advantage. (Incidentally, among the contacts I made later was Ros Parker, who became a very approachable Associate Producer.) I'd like to think it did me no harm at all to have arrived with a head start in understanding the process, and for that I'm very grateful to Alan Road and his book on *The Visitation*. Those brightly-lit make-up rooms, the logistics faced by production teams, indeed the whole recording atmosphere, probably wouldn't have seemed so familiar without it.

I never did get the chance to attend a sypher dub, as Peter Davison apparently liked to do; but nowadays, interviewing actors just after they've recorded a Big Finish drama, I suppose I do sometimes get paid for talking to people in pubs. You win some, and you lose some ...



The new face of Scottish Widows? No, it's just the cunningly disguised Terileptil Leader. © BBC

DWM ARCHIVE

DWM 275

COMMISSIONING

Mar 80 *Invasion of the Plague Men* outline submitted
Wed 17 Sep 80 *Plague Rats* breakdown commissioned for Wed 1 Oct 80; delivered Wed 1 Oct 80
Thu 20 Nov 80 *Plague Rats* scripts commissioned for Sun 18 Jan 81; delivered Mon 26 Jan 81

PRODUCTION

Fri 1 May 81 Ealing Studios Stage 2: London Street; Oven Room; Back Room
Tue 5 May 81 Black Park Country Park, Iver [Woods with Pod]
Wed 6 May 81 Black Park [Woods]
Thu 7 May 81 Black Park [Woods with TARDIS]
Fri 8 May 81 Tithe Barn, Hurley [Manor]; Monk's Barn, Hurley [Road]
Wed 20 May 81 Television Centre Studio 3: Stable; Harness Room; Escape Pod
Thu 21 May 81 Television Centre Studio 3: TARDIS Girls' Room; TARDIS Corridor; TARDIS Console Room; Bakery Back Room; Barn
Wed 3 Jun 81 Television Centre Studio 3: Hall Window; Main Hall; Front Hall; Cellar

Stairs; Back Hall; Corridor
Thu 4 Jun 81 Television Centre Studio 3: Back, Front and Main Halls; Cellar Steps; Back Stairs; Passage Way; Cellar; Laboratory; Room; Corridor
Fri 5 Jun 81 Television Centre Studio 3: Laboratory; Cellar; Room; TARDIS Console Room

RADIO TIMES

Mon 15 Feb 82 Part One: Why are the villagers so afraid?
Tue 16 Feb 82 Part Two: Can Richard Mace help?
Mon 22 Feb 82 Part Three: What is the final Visitation?
Tue 23 Feb 82 Part Four: Will Nyssa defeat the android?

ARCHIVE EXTRA

Producer John Nathan-Turner was reluctant to cast actor Michael Robbins as Richard Mace, but was won over by the persuasiveness of director Peter Moffatt

Thursday 7 May 1981: the photocall outside the TARDIS begat the standard publicity shot of Peter Davison issued as a postcard by Larkfield later that same year

Friday 8 May 1981: filming was covered by both photographer Richard Farley for the book *Doctor Who: The Making of a Television Series* and a reporter from the local newspaper, the *Maidenhead Observer*. Farley also attended one rehearsal session and was present for the studio recordings

Peter Davison was very excited by the script for the serial when he arrived at rehearsals; he liked Eric Saward's writing, and the idea of tinkering with history. Saward was unhappy when Michael Robbins altered some of Mace's lines in rehearsal. The Terileptil heads were created by visual effects assistant Peter Litten

Merchandising: a shot of Davison from this serial formed the basis of a jigsaw issued by Waddingtons in 1982. A Terileptil piece featured in an expansion set for the chess set issued by MBI Inc from 1992. Harlequin produced a number of metal figures based on characters from *The Visitation* in 1998, including the Doctor, Adric, Tegan, Nyssa, 'Death', the Android and a Terileptil

The serial is now held by the BBC as D3 tapes taken from the two-inch broadcast tapes

Black Orchid

Someone Somewhere (in Summertime) **BY PAUL CORNELL**

DWM ARCHIVE

DWM 298

COMMISSIONING

Mon 9 Feb 81 Staff clearance requested for *Black Orchid*; delivered Mon 16 Feb 81

PRODUCTION

Mon 5 Oct 81 Quainton Road, Quainton, Bucks [Road; Police Station]; Quainton Road Railway Station [Cranleigh Halt]
Tue 6 Oct 81 Buckhurst Park, Withyham, E Sussex [The Hall/Roof]
Wed 7 – Thur 8 Oct 81 Buckhurst Park [The Hall]
Fri 9 Oct 81 Buckhurst Park [The Hall; Cricket Pitch]
Tue 20 Oct 81 Television Centre Studio 3: TARDIS; Drawing Room; Detention Room; Corridor; Tegan and Nyssa's Bedroom; Landing; Small Annexe)
Wed 21 Oct 81 Television Centre Studio 3: Drawing Room; Hall and Stairs; Doctor's Bedroom; Ann's Bedroom; Landing

RADIO TIMES

Mon 1 Mar 82 Part One: What is the secret of the well-furnished cell?
Tue 2 Mar 82 Part Two: Who is the Unknown?

In an English country garden, the TARDIS team show off their party best. Fancy! © BBC

From what Peter Davison has said about his years on Doctor Who, it's clear he spent a lot of them feeling frustrated about the lack of time and money. That frustration informs his performance. Watching him in a story during the production of which he felt content, we can see the techniques he used to create his Doctor.

Davison's first step is to place himself in relation to Tom Baker's portrayal. He takes just a couple of things from Baker. His delivery of "there's a body through there", and the way he holds up the TARDIS key, are very Tom. He also plays a moment of Troughton clown angst, palms slapped on the sides of his face when suspected of murder. But these are asides, because he's functioning from a central idea radically different to his predecessors. This Doctor can never be still. He's always artificially doing something: talking to himself, singing, reacting. Because he often has to carry otherwise inexplicable narratives entirely on his own. Davison plays that with energy: moving from one mark to another and then back. If we have to look at him all the time, we're going to get something to look at! But what's going on inside?

Listen to the way he delivers the line "why do I always let my curiosity get the better of me?" as he's lost in the corridors of the house. Baker would have rumbled that as an aside, got rid of it. Pertwee would have played it up with a smile. Davison means it. He says it with a frustrated sigh that's almost a snarl. His arc through this story is that finally he gets to relax and fit in, but then he's tiresomely, awkwardly, and finally dangerously accused of murder. He reacts to Ann's first accusation with tired smiles. His hurt cry of "it wouldn't be cricket" is a plea that he's just like these people. But the problem is there's something more complex inside, and he can't hide it. He fits in initially because he's the picture of British Imperial aristocracy. He tells Lord Cranleigh that he's a fast bowler (when he's actually just medium paced) with nose-up arrogance. But he doesn't look happy when presented with his harlequin costume. There's that wonderful moment when he puts the mask over his face, looking sad and resigned. He knows he can't escape his own mask. The Harlequin costume echoes a similar costume once worn by Lord Peter Wimsey, the very opposite of the Fifth Doctor. Wimsey conceals his abilities himself. The Doctor has them forcibly concealed by his appearance. He is, as Davison often says, an old man in a young body. This frustrates him. The confidence of experience is let down by appearances. He's not in charge, like Baker, because he thinks he should still automatically be, and doesn't see why he has to try so hard. When he gets the chance to show these silly humans that he's telling the truth, he folds his arms and looks triumphant at them as they stare at the TARDIS interior. Then, when they don't offer the suggested apology, he gets angry at them. What does it take for them to take him seriously?! It's not there in the dialogue, it's in Davison's choices.

That could have made for an abrasive, arrogant, character,

but for Davison's other trait, his generosity. He's favoured by the direction, but he keeps referring back to his companions: looking at them, touching them, dipping his voice to give their response lines the thwack of a witty retort. It's the opposite of Baker's tendency to fill the screen with himself. When Davison is called 'Doctor Who' here, he immediately glances back at Tegan, as if he wants to share the joke with her, and thence us. He looks to the others when settling on lemonade to drink, again judging himself by the needs of his friends. He's the shepherd of lower order batsmen he proves to be on the pitch.

Those two traits: thinking every moment about the part, and of his fellow actors, are what makes him the best character actor ever to have played the part.

Davison's Doctor meets someone else who doesn't believe a word he says. Quelle surprise!

ARCHIVE EXTRA

- Scripts for *Black Orchid* were available for pre-production from mid-June; the Visual Effects department was assured that there was minimal need for its involvement compared to the other serials in the season
- Costume designer Rosalind Ebbutt had joined the BBC in 1974 as a costume assistant and worked on series including *Survivors*; *Black Orchid* was her first *Doctor Who* after becoming a full designer in 1980
- Photocalls of the regular cast in their fancy dress costumes were held on location on Wednesday 6 and Thursday 7 October 1981
- The planned studio crew changed before recording: originally, John Farr was to have handled lighting, Laurie Taylor sound and Glenys Davies was to have been the production assistant

Earthshock

Leave in Silence BY GARETH ROBERTS

The Doctor, in a shadowy tunnel, awaits some slow-moving monsters. Bliss! © BBC

Every so often, watching *Doctor Who* in the 1980s, you'd think: 'Yes! They've done it! They've turned the corner! They've got their mojo back!'

If *Doctor Who* is about anything, it's about shadowy tunnels with slow-moving monsters in them. Anything else is mere window-dressing. That's the bottom line. And, every so often, John Nathan-Turner would seem to grasp that, in his odd wonky way, just for a little while.

I don't know why, but I *believed* in those caves and that freighter – even when Beryl the Peril stomps in, searching for Sigourney Weaver's lines. The death of Professor Kyle really upset me. Adric's "Just leave!" to Tegan and the Doctor was gut-wrenching – such venom from Matthew Waterhouse, nerdy outsider in life as in art. On *Blue Peter* they used to say that everyone had their favourite *Doctor Who* sound effect. Mine's the combination of Cybergun (especially when the gun was wielded by weedy Nyssa – you go, girlfriend!), dying Cybergroan and 'guitar-synth bender-control' incidental music. I always love it when Tegan loses it, and her best one is diving on the TARDIS console in Part Four; a demonstration of irrationality that fits in very nicely with this story's (and every Cyberstory's) theme of the loss of humanity. The stakes are upped – all the regulars' emotional undercurrents go up a notch ("Everyone gets teased occasionally"), the monsters are actually quite good, and someone dies. If *Doctor Who* ever had what they now call a 'series finale', this was it.

And next? "Cyberfleet dispersed. Crew of the freighter returned to Earth." And Adric? Who cares – Concorde has been abducted. There's another ordinary (incredibly, *worse* than ordinary) story to get involved in. So what was the point of putting real emotions into *Doctor Who* one week, only to go back to square one (and beyond) the next? Normal service has been resumed: cue Plasmatons on 'blasted heath'.

I don't know about you clever lot, but *Earthshock*'s also just about the only 1980s *Doctor Who* story I understand (yes, really – I had to have *Full Circle* and *Castrovalva* explained to me in 1993, and your guess is as good as mine about what Fenric was up to). The Cybermen want to blow up Earth, and when their bomb goes wrong they bring in Plan B. So simple – no time corridors (well, not really), no pulse loops, no cross-tracing on the exponential time-space axis. It's also actually funny in places. The Saturday matinée performance of Mr Ringway doesn't seem to matter as it normally would. Perhaps it's all in the direction and design – really taut, chunky and spirited. Alongside *Kinda* and *Caves*, *Earthshock* feels much less inept and baffling than usual. Then they tried to do it again and dredged up *Warriors of the Deep*.

I was 13. Being into *Doctor Who* was probably about the most tragic hobby you could admit to at that sad, greasy age (but then, reader, you know that). If there's one set of viewers that twee, sexless old *Doctor Who* was never going to engage, it was teenagers. To my peers, Adric was merely funny and appalling. To me, it was worse. The full horror of Adric as experienced by fans was that he was too much like us. He is exactly what a 13 year-old nerd would be like as a companion – pointing out continuity errors, knowing too much about dull things, not really understanding girls. *Kinda* taught us that the one thing evil cannot withstand is its own reflection, and Adric proves as much about fans. I was cheering as those credits rolled. Were you?

DWM ARCHIVE

DWM 239

COMMISSIONING

Mon 29 Jun 81 Staff clearance requested for *Centenal* (sic);' clearance agreed on Fri 24 July 81

PRODUCTION

Thu 29 Oct 81 Springwell Lock Quarry, Rickmansworth, Herts [Gravel Pit Cave Mouth]
Tue 10 Nov 81 Television Centre Studio 8: Adric's Room; TARDIS Control Room
Wed 11 Nov 81 Television Centre Studio 8: Main Cavern; Caves; Small Cavern
Thu 12 Nov 81 Television Centre Studio 8: Small Cavern; TARDIS; Cyber Control
Tue 24 Nov 81 Television Centre Studio 8: Freighter Bridge; Corridor Outside
Wed 25 Nov 81 Television Centre Studio 8: Hold;

Beryl Reid, with space gun and space costume, captaining a space ship. Double bliss! © BBC

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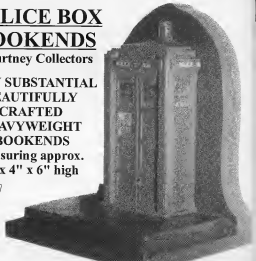

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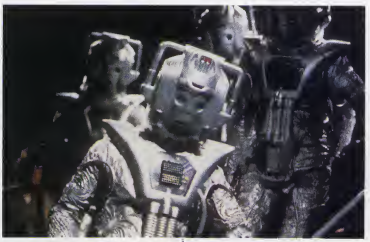
Writing the scripts, Eric Saward chose to ignore more detailed aspects of Cyberman continuity (such as established chronology) while adopting others as suited the plot

The description of Tegan as a "mouth on legs" was inspired by a comment made about the character by American fan Heather Nachman

Beryl Reid (Briggs) found the cast and crew very serious – particularly director Peter Grimwade. The crew, many of whom thought her casting strange, feared that she had no grasp of the plot at all. Reid attempted to lighten the atmosphere in rehearsals – but unfortunately her jokes about her line "We've come out of Warp Drive" being the name of a road went down badly, and Grimwade worried that she was not going to deliver the straight performance he required

June Bland (Berger) was the wife of BBC producer Bill Sellars, who had directed *The Celestial Toymaker* in 1966. Producer John Nathan-Turner had worked on the Sellars-produced *All Creatures Great and Small*, and Bland had also choreographed a charity show that Nathan-Turner had been involved with

Originally, Laurie Taylor was to have been the sound supervisor. On Block One, trainee **Elinor Carruthers** also acted as Production Monoger alongside Geoffrey Manton, but was uncredited



The aforementioned slow-moving monsters. 'Dying Cybergroan' effect not far off, probably. © BBC

Most days saw recording took place in the afternoon and evenings between 2.30 and 5.15pm and then from 7.30 to 10.30pm; the only day with no afternoon recording was Tuesday 24 November

Thursday 26 November 1981: modelwork was handled by Martin Bower, who produced the wood and plastacard space station prop, plus the freighter – which was partly inspired by the Nostromo in the 1979 movie *Alien* – and a model of the freighter hold showing all the silos. Bower also created the guns and the TARDIS tool kit

Nathan-Turner was offered a *Radio Times* cover to promote the the return of the Cybermen – but declined, not wanting to reveal the villains' identity

Merchandise: two 1982 Waddingtons jigsaws were part-based on images from *Earthshock*. Fine Art Castings produced models of the Cybermen from this serial in 1986; similar figures were issued by Harlequin Miniatures in 1998

The serial is now held by the BBC on D3 format tapes

Hold Walkway; Outside Bridge; Stairs; Freighter Bridge; Corridor
Thu 26 Nov 81 Television Centre Studio 8: Freighter Bridge; Corridor; Hold; Models

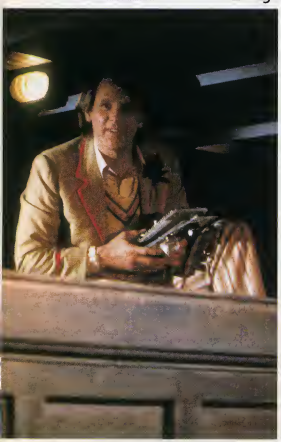
RADIO TIMES

Mon 8 Mar 82 Part One: What do the 'Silhouettes' guard?
Tue 9 Mar 82 Part Two: What is behind the hatch?
Mon 15 Mar 82 Part Three: Will Scott find the Doctor in time?
Tue 16 Mar 82 Part Four: Can Adric save Earth?

Time-Flight

My Camera Never Lies

BY ALISTAIR McGOWN



Hold it right there! There's something rather unconventional stowed away in Concorde ... © BBC Video

Thanks to two decades of *Doctor Who* from BBC Video there are no longer rare episodes to trade, hoard or slaver over. Instead the die-hard fan must trawl deeper for ever more obscure material. DVD can now cater to a taste latent in all of us – *Remembrance of the Daleks* in particular has offered us key 'lost' scenes of great import as tantalising extras. Perhaps such clips leave you wanting more? Wanting, well, everything.

True, there's a certain frisson in seeing an icon like Pertwee on the set of *Death to the Daleks* vainly adjusting his bouffant in the monitor or witnessing his perfectionist tendencies leading to frustrated anger in studio for *Vampire From Space*. The actual moment Colin Baker sits in the space left by Peter Davison to regenerate into the Sixth Doctor holds an obvious lofty status. But what pleasure could anyone take from watching unexpurgated footage from a 90-minute studio recording spool of *Time-Flight*?

Short on dialogue and incident, plotless and confused – existing behind-the-scenes footage magnifies the flaws of the broadcast story a hundredfold. The particular tape DWM viewed includes material shot in the Concorde hold, the cavern corridors leading to the sanctum and the Xeraphin's Outer Sanctum itself. Without the luxury of fast-forward, given the scientific nature of this study, time does not fly by.

Those hoping for cheeky footage of a grinning Davison debagging his assistants or John Nathan-Turner goofily nibbling at the Doctor's celery stick will be sorely disappointed. Only on 50 minutes – it seemed longer – do we get

DWM ARCHIVE

DWM 294

COMMISSIONING

Fri 14 Mar 80 *Zanadin* [working title] storyline commissioned for Fri 21 Mar 80; delivered Mon 24 Mar 80
Mon 22 Sep 80 *Zonodin* [working title] scripts commissioned for Thu 20 Nov; Parts One and Two delivered Mon 1 Dec, and Parts Three and Four on Thu 4 Dec

PRODUCTION

Wed 6 Jan 82 Terminal One, Heathrow Airport, Hounslow, Middx [Concourse]
Thu 7 Jan 82 Terminal Three, Heathrow Airport [Car Park Roof]
Mon 11 Jan 82 BA Maintenance Area, Heathrow Airport [Concorde; Runway]
Tue 19 Jan 82 Television Centre Studio 8: Heath [Areas A, J, C, K, D, B, H]
Wed 20 Jan 82 Television Centre Studio 8: Heath [Areas E, F, I, G, F, A]; Control Centre Office; Corridor; Air Traffic Control; CSO shots
Sun 24 Jan 82 Television

Centre Studio 8 [remount from Wed 20 Jan]
Mon 1 Feb 82 Television Centre Studio 8: TARDIS Control Room; TARDIS Corridor
Tue 2 Feb 82 Television Centre Studio 8: Concorde Hold; Corridor; Circus
Wed 3 Feb 82 Television Centre Studio 8: Kalid's Quarters; Sanctum

RADIO TIMES

Mon 22 Mar 82 Part One: What is the true destination of Speedbird Concorde One Nine Two?
Tue 23 Mar 82 Part Two: Who controls the Plasmatons?
Mon 29 Mar 82 Part Three: What is the power of the Xeraphin?
Tue 30 Mar 82 Part Four: Will the Master succeed this time?

what we came for when Matthew Waterhouse fluffs one of the three lines he has in his cameo role. "If you continue to advance – oh FART!" Later, one of British Airways' finest pilots strikes a camp pose on hearing another hectoring call from the AFM: "Oooh, she's so butch!" Certainly these high points relieve the tedium of endless corridor scenes, takes and retakes as lighting boys fiddle with their Super Troupers.

When however, towards the end of the spool, a bit of the Master's highly advanced stethoscope device clatters to the floor to be whisked away by an anxious prop hand, we're not laughing anymore. The initial tedious repetition of scene after scene gives way to palpable tension. After yet another firm, efficient but increasingly stressed call of "Quiet in studio, please," from the AFM, the central star of this drama, we realise that the *Doctor Who* studio is no place for gags and pranks. After an hour or so of watching cavern wall paint dry we become just as aware as the crew of the studio clock ticking towards ten.

Here is final evidence of the old truism trotted out by many a *Doctor Who* veteran: 'It's a very technical show ... sometimes you're secondary to the special effects.' Think of a contemporary BBC videotape series, be it *Juliet Bravo* or *Just Good Friends*, and you realise that elsewhere actors simply played out continuous five-minute scenes as if in an electronic theatre.

Doctor Who seems by comparison an interminable series of ten or 20 second shots, the actors' focus constantly interrupted by breaks for special effects work. Janet Fielding and Sarah Sutton struggle manfully on through what is no more than a walk down another corridor time and again as Adric, Melkur and then the Terileptil leader are keyed into shot as CSO overlays ("Oh! Terileptil's fallen apart!"). Those who think *Time-Flight* a shoddy piece of work by people clearly disinterested in their work will be astonished to see five minutes devoted to keying in an electronic piece of the Concorde hold floor over a trap door hole while the tape in the basement continues to whirr and the clock ticks. The resultant establishing shot lasts all of two seconds on screen prior to the TARDIS' materialisation.

The *Time-Flight* spool reveals the cold hard logistics of production line television in the early 1980s. An unintentional close up reveals the spray-painted masking tape which holds the Doctor's time machine together and we also realise that the TARDIS of his arch enemy is backless and made of plywood. The magic, could anyone be so misguided to think that *Time-Flight* possesses any in the first place, is not evident here.

Behind the 'magic': the Xeraphin receive a last-minute costume check whilst the studio clock ticks on ... © BBC Video

Of course the contents of this tape will never officially see the light of day in its full format. Given the less than enthusiastic release of *Time-Flight* at the arse end of the BBC's VHS schedule, it could be 2018 before Adric's 'fart' – and little else – is released as an added extra on DVD.

Anthony Ainley playing the Master playing Kalid. No, we've no idea why, either ... © BBC Video

ARCHIVE EXTRA

- When the story was first proposed in March 1980, it was considered a contender for the final serial of Season Eighteen

- Part One had the Doctor misquoting the end of an anonymous limerick, while commenting upon the naive 18th century philosophy: "To be is to be perceived." The line of thinking the Doctor scorned was derived from the Anglo-Irish bishop and scientist George Berkeley, who suggested that the spiritual existed only so far as it was perceived by human senses. This had been the subject of a humorous attack in the early 20th century by the Reverend Ronald Knox, an English theologian and chaplain of Trinity College, Oxford, who published the following limerick: "There once was a man who said, 'God/ Must think it exceedingly odd/ If he finds that this tree/ Continues to be/ When there's no one about in the Quad.'" This prompted the anonymous reply: "Dear Sir, Your astonishment's odd/ I am always about in the Quad/ And that's why the tree/ Will continue to be/ Since observed by yours faithfully, God."

- Director Ron Jones was disappointed that the only scenes he could film were those set at the airport scenes, since he was concerned that the scenes on the prehistoric heath would lack authenticity in the studio

- A new two-and-a-half inch model TARDIS was constructed by visual effects designer Peter Logan using four colour photographs of a real Police Box on each side and a flashing light

- In addition to the material held by the BBC, timecoded VHS recordings of much of the studio work exists – some of which appeared in the closing credits for the November 1994 BBC Video release *More Than 30 Years in the TARDIS*

- A postcard of an unused videotape cover painted by Colin Howard was issued by Slow Dazzle in 1999

- Extras [additional]: **Nigel Tisdall** *Plasmaton*

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Diamond Life

Happy birthday? While the public face of Doctor Who's 20th anniversary year was all smiles, jelly and ice-cream was in short supply when production on Peter Davison's second set of stories ran into no end of trouble. Season Twenty, by Andrew Pixley.

Plans for *Doctor Who*'s 20th anniversary season got underway in earnest in February 1982 when the regular cast of Peter Davison, Janet Fielding and Sarah Sutton were recontracted. By now it had been decided that Nyssa would be written out in *Terminus*, the fourth serial of Season Twenty; accordingly, Sutton was contracted on Wednesday 10 to appear in only 20 episodes out of 26 before the end of the year. The number of shows in which Fielding was to appear was also in doubt; she was hired, also on Wednesday 10, to feature in 18 episodes to be made before the end of January 1983. Davison was booked on Thursday 11 for the full run of 26.

Alongside Turlough, another new companion was being considered. Like K9, this was to be a robot – only this time, shaped like a man. The robot had been demonstrated to producer John Nathan-Turner during production of *Earthshock* in November 1981, and both he and script editor Eric Saward had seen the potential in at least a pilot story. As such, Terence Dudley was asked to develop a suitable two-part plot entitled *The Android* at the end of February; this would also be the annual outing for Anthony Ainley's Master, last seen in *Time-Flight*.

The Visitation and *Black Orchid* were screened on BBC1 – but the year's major surprises came in *Earthshock*, with the return of the redesigned Cybermen and the demise of Adric, Part Four's sombre, silent credits rolling over a shot of the lone companion's shattered badge for Mathematical Excellence. The return of the Mondasian cyborgs prompted the BBC2 television discussion show *Did You See …?* to devote much of its Saturday 13 March edition to an irreverent look back at *Doctor Who*'s monsters, complete with some interesting extracts from old stories including *The Web Planet* and *The Invasion*. Old foes were also the subject of a 'Back Pages' article in *Radio Times* promoting the later episodes of *Earthshock*. Adric's death gained even more attention from parents of upset children, promoting letters and articles in the popular press. As if the show's profile couldn't get any higher, Davison was interviewed by Donny McLeod on *Pebble Mill at One* on Tuesday 16 March (hours before BBC1 viewers saw Captain Briggs' freighter explode with a young Atlantean aboard) and was surprised to see Eamonn Andrews emerge from the TARDIS in Trafalgar Square on Thursday 18 March to inform the young actor, "*This is Your Life*." This rare example of Thames Television, an ITV station, promoting a BBC star, required the co-operation of Nathan-Turner, who had arranged for the unsuspecting actor to attend the filming of a bogus special trailer for Australia, allowing the surprise to be sprung; the resulting show was broadcast on Thursday 25 March. Spurred on by the climax of *Earthshock*, ten million tuned in for the opening instalment of *Time-Flight*, taking *Doctor Who* back into the Top 30 shows of the week. With his new-found fame, Davison loaned his name to a collection of short genre stories published by Sparrow Books – *Peter Davison's Book of Alien Monsters* – which he promoted on *Pebble Mill*. The actor was also completing his third and final season of *Holding the Fort* for LWT.

During March 1982, work began on a proposal from writer Eric Pringle entitled *War Game*. Meanwhile, Saward had opted to write the final serial of the new season himself; in the wake of the popular and attention-grabbing *Earthshock*, Saward and Nathan-Turner decided to repeat the trick with the show's most famous alien adversaries, the Daleks, who would face the Fifth Doctor for the first time in a story entitled *The Return*. Part Four of *Time-Flight* drew Season Nineteen to a close on Tuesday 30 March (except, naturally, for viewers in Wales), its teasing cliffhanger leaving viewers to think that Tegan had left the series.

The following day, the film cameras started rolling on *Snakedance* at the BBC Television Film Studios in Ealing. For this new season, Fielding and Sutton were allowed to set aside their original Air Australia and Traken Union costumes for a more diverse wardrobe. On Sunday 4 April, Davison appeared at the *Swap Shop Awards* show to collect the award for 'Best Man on TV' (broadcast Sunday 11 April), and the generally positive reaction to Davison's debut year (not to mention Adric's explosive departure) continued to be felt in the letters pages of the *Radio Times*.

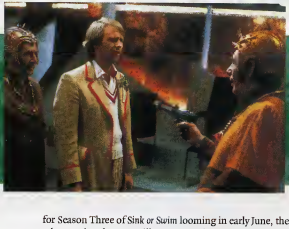
Snakedance was to be the second serial broadcast in the new season, but it was made first to allow *Arc of Infinity* (formerly *The Time of Omega*) to hopefully enjoy better weather over its early May location shoot in Amsterdam. Once more, this attracted significant press attention, with several papers carrying pictures of the regular cast enjoying the Dutch surroundings. In the meantime, Saward started to line up potential storylines for Season Twenty-One, including *Domain* by Philip Martin (author of the outlandishly violent 1970s BBC thriller *Gangsters*), Bill Lyons' *Parasites* and *Poison* from Rod Beacham. Nathan-Turner was also sounding out major actors from the show's history about their availability for the special 20th anniversary story, which he hoped would mark the climax of his period as producer on *Doctor Who*. It was unofficial series consultant Ian Levine who first realised that every serial of Season Twenty contained an element of the Doctor's past, thereby celebrating the show's anniversary; this idea thrilled Kevin O'Shea of the BBC Press Office when Nathan-Turner mentioned it to him, and was used to promote the new season.

By now, Nathan-Turner was looking for other projects to set up which would allow him to leave *Doctor Who*. Although he relished being in charge of the programme, using his showmanship to promote it everywhere he could, Nathan-Turner wanted to extend his producing credits. Now that it was clear that *K9 and Company* would not be developing into a series, he and Saward turned their attentions elsewhere. Aware of the BBC's long-term interest in soap operas, Nathan-Turner set about reviving *Compact*, a 1960s BBC soap opera about a magazine editorial office, and discussed this with originators Peter Ling and Hazel Adair with a view to relaunching the show under the title *Impact*.

Viewer reaction to Season Nineteen had been collated in a BBC Audience Research report which showed that although Peter Davison had largely been accepted as the Doctor, some viewers felt that he should have stuck to being *All Creatures*' Tristan Farnon. Furthermore, *Doctor Who* was enjoyed by far more boys than girls, and some younger members of the audience had been disturbed and upset by Adric's death. Nathan-Turner was even more aware of fandom by now, and a single sheet of news about production on the series started to be issued from his office to devotees who wrote in.

During May, it became clear that scripting problems on *The Song of the [Space Whale]* were insurmountable. With the nine-week break in production

Hello stranger, goodbye girl: the press met Mark Strickson as Turlough and bade adieu to Sarah Sutton's Nyssa at a photocall on 15 September 1982.



Left: *Arc of Infinity*. Right: Ms Dickinson and Mr Davison as the Fairy Godmother and Buttons in *Cinderella* in Tunbridge Wells. Below: *Snakedance*.

for Season Three of *Sink or Swim* looming in early June, the decision was taken to abandon Pat Mills' story and hurriedly commission a replacement from Peter Grimwade. This new serial, *Mawdryn Undead*, was delivered very rapidly, and introduced Turlough as an alien youth incarcerated at a British public school for reasons as yet unknown. The main plot revolved around encounters in two separate time zones with a spacecraft containing a group of scientists who craved an end to their immortality. Again drawing upon the show's past, Grimwade hoped to feature the character of science teacher Ian Chesterton – one of the Doctor's original companions from 1963 – in his narrative, but when actor William Russell proved unavailable, the story was rapidly rewritten around Brigadier Lethbridge-Stewart, the former head of UNIT last seen in the 1975 serial *Terror of the Zygons*.

With a tide of interest in *Doctor Who* still swelling across the Atlantic, the BBC was contacted in June 1983 by an actor/writer called John Ostrander who was looking into the possibility of obtaining a licence to stage a *Doctor Who* play entitled *The Inheritors of Time* in the USA. A raft of new submissions for the series itself were also being considered: Andrew Stephenson submitted a breakdown of *The House That Ur-Cjak Built*, while another *Blake's 7* writer, Colin Davis, was working on *The Place Where All Times Meet*.

During the production break, young actor Mark Strickson was contracted to play Turlough for an initial 18 episodes on Monday 14 June; this concluded a long search on the part of Nathan-Turner, who feared he would never find the right actor. Strickson was told very little about his character at the outset, and was delighted to find that Saward had strong ideas on how to make the new companion interesting. Veteran actor Valentine Dyall was also booked to reprise his role as the Black Guardian in three linked serials beginning with *Mawdryn Undead*.

Seven 50-minute slots became unexpectedly available when an American film series revival entitled *Bret Maverick* had ceased production prematurely in March. Nathan-Turner saw this as an excellent opportunity to run more than the usual summer repeats – which were now considered essential, given that the twice-weekly format meant the programme was off the air for nine months of the year. He proposed *Doctor Who and the Monsters*, a showcase for the series' three most famous villains: the Ice Warriors in the 1972 Jon Pertwee story *The Curse of Peladon*; the Daleks in the 1975 Tom Baker adventure *Genesis of the Daleks*; and, bringing things up to date, the Cybermen in *Earthshock*. When one of the slots was given over to a repeat of *Star Trek*, *Genesis of the Daleks* was trimmed down into two 45-minute episodes by veteran television director David Sullivan Proudfoot on Saturday 10 June. The *Curse of Peladon* kicked off the broadcasts on Monday 12 June, and with the shows airing in a 7.20pm slot around five million on average tuned in for nostalgia value over the summer – although these broadcasts were again not scheduled by BBC Cymru.

Sutton's departure from the series was announced by the press on Thursday 15 July, on the eve of the actress accompanying Nathan-Turner and Ainley to a massive *Doctor Who* convention in Chicago the following weekend. On his return from America, Nathan-Turner continued to sound out Patrick Troughton as to his availability for the anniversary special, which had since been confirmed by David Reid as a 90-minute production. William Hartnell having died in April 1975, the producer considered hiring character actor Geoffrey Bayldon (*Catweazle*, etc) to portray the First Doctor.

With the availability of the key actors looking good for March 1983, Nathan-Turner started to contract stars for the anniversary project, now being referred to as *The Six Doctors*, on Thursday 29 July. To write this landmark show, Saward encouraged a somewhat reluctant Nathan-Turner to call on the services of the much-admired Robert Holmes, a prolific writer and script editor for the series between 1968 and 1978.

As Davison returned from work on *Sink or Swim* for the location shoot at Trent Park for *Mawdryn Undead*, Nathan-Turner was sounded out about another *Doctor Who* spin-off – this time a feature film proposed by Anthony Williams of Sandfire Productions, a company based at Pinewood Studios. In the meantime, Holmes started to become increasingly bothered about the number of characters and monsters from the show's history which Nathan-Turner and Saward wanted him to cram into *The Six Doctors*. This was essentially a story featuring the Cybermen and the Master in which the Cybermen create a duplicate of the First Doctor – the so-called 'sixth' Doctor – as part of a plan to give them mastery of time. Anticipating Holmes' unease with the assignment, Saward arranged for another of his predecessors, Terrance Dicks, to stand by with an alternative. At the same time, the Christophers Bidmead and Bailey were commissioned for breakdowns of *The Wanderers* (about a form of alien infestation with control over gravity) and *May Time* respectively. Early in September, Saward informed Eric Pringle that *War Game* was being put on hold as being too expensive to produce.

During August and September, Nicholas Courtney reprised his role of Alistair Lethbridge-Stewart in *Mawdryn Undead*, and was soon invited to return for the anniversary special. On Thursday 15 September, a photocall was held to introduce Mark Strickson to the series and also to highlight the imminent departure of Sarah Sutton. Scripts for Bailey's *Manwatch* (formerly *May Time*) and *Warriors of the Deep* by Johnny Byrne were commissioned. This latter serial again used returning foes – in this case, the Silurians from 1970's *Doctor Who and the Silurians* and their aquatic cousins from its 1972 sequel, *The Sea Devils*.

With *Mawdryn Undead*'s recording complete, Janet Fielding married journalist Nicholas Davies in Wandsworth on Saturday 25 September – but her the honeymoon was short-lived, as she started filming at Ealing on *Terminus* the following week. Meanwhile, on Wednesday 29 September, Davison took part in the production of an edition of *Top Secret*. On Wednesday 6 October, actor Richard Hurndall was contracted to feature as the fake First Doctor in the problematic anniversary special; his casting was the result of Nathan-

Left: Just an illusion? Shipboard larks with Lynda Baron (Wrack) and Leee John (Mansell) in *Enlightenment*. Right: *Terminus*, with guest star Liza Goddard. Below: Sarah Sutton's *Terminus* look. ALL © BBC

Turner recalling the actor's resemblance to William Hartnell in a repeat of a *Blake's 7* episode during the summer.

Industrial action at the BBC from the electricians' union the EEPTU rumbled in the background during the troubled recordings for *Terminus*. A number of problems accumulated to force a situation whereby on the final day of recording, Wednesday 27 October, there were still a number of scenes outstanding, which would require a remount; Sarah Sutton's departure party went ahead, even although it was premature. In the meantime, after a concerted attempt, Holmes reluctantly dropped out of the anniversary project. Dicks stepped into the breach, delivering his breakdown for *The Five Doctors*, on Monday 1 November. The expensive-to-realise and over-complex scripts for *Warriors of the Deep* started to arrive during October, when Philip Martin was commissioned to develop his scripts for *Domain*.

Filming at Ealing on *Enlightenment* began as planned in the first week of November – but when rehearsals started the following week, cast and crew learned that the EEPTU action had been stepped up, and as such the planned studio sessions later in the month had been abandoned. Production on *Doctor Who* entered a few weeks of limbo. By now, Saward had written *The Return*, scripts for which had won the broad approval of Dalek creator Terry Nation, who was based in California. Nathan-Turner was also starting the build-up to the 20th anniversary celebrations, which he announced at a convention on Saturday 13 November. It was hoped that there would be a television documentary about the series to be shown alongside *The Five Doctors*, and also a major *Doctor Who* event would be run by BBC Enterprises at Longleat House, the stately home of Lord Bath – home to an exhibition of *Doctor Who* props and costumes since 1974. The Longleat event was developed by Terry Sampson and Lorne Martin of BBC Enterprises who, after many visits in 1982, secured use of six acres of the estate; Sampson's friendship with Tom Baker also meant that the former Doctor would be attending. Meanwhile, to whet appetites for the new season, Davison appeared on BBC1's *Saturday Superstore* on Saturday 20 November to discuss children's books with John Craven – along with a clip from the forthcoming *Arc of Infinity*.

With the production situation on *Enlightenment* – and for that matter the completion of *Terminus* not resolved – by Thursday 25 November, Nathan-Turner had taken the tough decision to scrap *The Return* and to allocate its planned studio sessions for the completion of *Enlightenment*. *The Return* was then in pre-production under director Peter Grimwade, the cancellation caused Grimwade to invite his team out for a meal to commiserate, but Nathan-Turner was not present when the invitation was issued. The producer took this as a personal snub, and with Grimwade also aggrieved that his development of Turlough had not been acknowledged by the BBC, relations began to sour between Nathan-Turner and one of his most popular directors. In the meantime, Saward was making other attempts to move on from *Doctor Who* by developing a new science fiction series with Barbara Clegg; the project, *Gateway*, was pitched to the BBC but rejected during Spring 1983.

As December began, Pringle found his *War Games* project re-activated in an amended form (soon retitled *The Awakening*), and the production team headed away from the strike-bound Television Centre to Bodiam Castle for the exterior work on *The King's Demons* (formerly *The Android*). Joining the cast at this freezing venue was Gerald Flood, a prominent television and stage actor best known for the espionage series *The Ratcatchers*; Flood was playing King John, who would be revealed as the shape-changing robot Kamelion – the new robotic companion for the Doctor, whose voice Flood would also provide.

During this trip to the south-east, Nathan-Turner was able to meet with Tom Baker, who was acting in a play in Brighton, and sound him out about the possibility of appearing alongside the now-confirmed Patrick Troughton and Jon Pertwee in *The Five Doctors*. Baker was unsure about his involvement, and was given as much of Dicks' script as had then been written. The revised special saw the Doctors being drawn with their companions to a Death Zone on Gallifrey where they encounter various old foes on their trip to Rassilon's tomb; the Fourth Doctor was to play a major role in the Time Lord Capitol, uncovering the figure who aimed to gain the immortality of Rassilon.

Mid-December saw the first day of *The King's Demons*' recording block in the now strike-free Television Centre being allocated to complete *Terminus* before the expiry of Sutton's contract. As it turned out, the two-day recording on *The King's Demons* also fell victim to a remount, when it became clear that the humanoid robot prop around which the serial had been written did not function correctly, partly because in the intervening months one of its designers had been killed in an accident. Having become aware of these problems during the autumn, Nathan-Turner had already decided that although Kamelion would be introduced in *The Kings' Demons*, its appearances in further stories would be minimal, and a serial to write the robot out as soon as possible was needed.

At this time, Davison and Anthony Ainley were also in rehearsals for *Cinderella*, a traditional pantomime written and directed by Nathan-Turner and performed at the Assembly Theatre, Tunbridge Wells. Davison played Buttons, with Sandra Dickinson as fairy godmother Misozel and Ainley (the Master) as Baron Hardup. Produced by Lovett Bickford (director of *The Leisure Hive*), designed by Tony Burrough (*The Keeper of Traken*, *Four to Doomsday*, *Black Orchid*) and with costumes by Richard Croft (*Mawdryn Undead*), the show ran from Thursday 23 December 1982 to Saturday 15 January 1983. Davison also promoted this in a Christmas edition of Russell Harty on Tuesday 21 December and an extract from the panto appeared on *Nationwide* on Friday 17 December. Strickson married actress Julie Brennan in a quiet service just before Christmas. *Ky and Company* was given a muted second outing, this time on BBC2, on Christmas Eve – netting a mere two million viewers on this occasion. As the end of 1982 arrived, *The Five Doctors* special was announced by *The Sun* on Thursday 30

JANET FIELDING AND SARAH SUTTON WERE ALLOWED TO SET ASIDE THEIA ORIGINAL AIA AUSTRALIA AND TAAHEO UNION COSTUMES FOR A MORE DIVERSE WARDROBE

Left: *The Five Doctors*. Right: Davison promotes the Longleat event with (clockwise) Louise Jameson, Carole Ann Ford, Caroline John, Elisabeth Sladen, Fielding and Sutton.

December, days before the 20th season of *Doctor Who* would begin broadcasting on BBC1.

By referring to Omega as 'The Renegade', Nathan-Turner and his team managed to keep the return of the rogue Gallifreyan a surprise for most viewers when *Arc of Infinity* kicked off the new season on Monday 3 January 1983. Although this first episode went out at the start of the week, for Season Twenty *Doctor Who* generally ran in the new pattern of around 6.50pm on Tuesdays and 6.45pm on Wednesdays – placing it opposite the urban Central soap opera *Crossroads* in most regions, followed by the popular rural soap *Emmerdale Farm* on Tuesdays and *This Is Your Life* on Wednesdays. It had been planned for filming on *The Return* (also known as *Workout*) to take place on Tuesday 4 and Wednesday 5 January, but instead Davison continued his work at Tunbridge Wells. And although an item about the start of *Doctor Who*'s 20th season was offered to the *Today* programme (described as an interview with "fan club loony"), Radio 4's morning news programme did not in fact cover the event.

During January, Saward started to line up more stories for the next season; scripts for *Warriors of the Deep* and *The Awakening* began to arrive, and several new storylines were commissioned, among them *Ghost Planet* by Robin Squire and *The Cold War* by Saward's former girlfriend Paula Woolsey. Dicks' script for *The Five Doctors* was also completed, although changes were necessary when it became clear that Baker would not agree to appearing with his fellow Doctors in the special. As a result, clearances were obtained in mid-January to use several minutes' worth of material showing Baker alongside Lalla Ward as Romana in *Shada*, the partially-completed serial which had been abandoned due to industrial action in December 1979.

Fortunately, *Enlightenment* was not heading the same way as *Shada*. One day was spent on completing the Kamelion scenes for *The King's Demons* with a now functioning metal man, after which the two studio sessions booked for *The Return* saw *Enlightenment* and hence the 'Black Guardian trilogy' completed by Tuesday 1 February. The delay in production meant that several of the original guest cast who had been booked for the original

OVER THIS PERIOD OF PRODUCTION, PUBLICITY ABOUT THE SHOW'S FORTHCOMING ANNIVERSARY MOVED UP A GEAR

recording two months earlier were no longer available, and one of these roles fell to Leee John, a member of the pop group Imagination, which again bought *Doctor Who* some exposure.

Snakedance screened in the second half of January. *Radio Times* ran a colour feature in its *Back Pages* section on Thursday 27 January to promote both the return of the dependable Brigadier and the debut of the untrustworthy Turlough in *Mawdryn Undead* the following week. This serial caused continuity concerns among fans, since it placed the Brigadier in retirement *prior* to his supposedly earlier escapades in command of UNIT; general confusion bubbled over into BBC1's viewer comment programme *Points of View* after the serial had concluded on Friday 11 February. *Terminus* likewise attracted audience reaction when it was screened later in February (with Part One being shown a day earlier on BBC Cymru than on the rest of the network); in this case, it was the mistaken belief that the Lazar's disease depicted in the serial was a medically accurate depiction of leprosy that drew complaints from the The Leoprocy Mission [sic] for misrepresentation of the malady.

Meanwhile, audience data was starting to arrive on the new season, showing that on average the Tuesday/Wednesday pattern had seen the series drop to seven million viewers, over two million down on the previous year's Monday/Tuesday pairing. A new method of measuring audience reaction had been introduced (no figures having been recorded the previous season) as Appreciation Index replaced Reaction Index, and *Doctor Who*'s scores were generally higher than in the 1980/81 run of shows. But no episodes were getting particularly high audiences, with the Wednesday instalment being invariably better-rated than the Tuesday one.

On Tuesday 22 February, the BBC in-house publication *Ariel* ran a feature about BBC Enterprises striking the deal for the special Longleat event with the Marquis of Bath, and a fortnight later the magazine carried a piece by Nathan-Turner on the special and Season Twenty-One. After a few weeks' break, Davison, Fielding and Strickson were joined by the massed ranks of Doctors and companions from the show's past as read-throughs for *The Five Doctors* took place at the end of February. Over this period of production, publicity about the show's forthcoming anniversary moved up a gear. Davison and a previously interview-shy Troughton appeared along with K9 and a Dalek on BBC1's *Breakfast Time* on Tuesday 1 March to promote the Longleat event, a few days before the unit departed to North Wales for the extensive location shoot on the special.

In the meantime, on Friday 4 March, Stafford Hildred of *The Daily Star* praised Peter Davison for managing to successfully follow Tom Baker in the role. By now, Davison had discussed with Nathan-Turner about whether he would or would not be staying for a fourth season of *Doctor Who*; he had been contracted on Monday 8 November 1982 for a further batch of 26 programmes, but with no option for a fourth season. Because of the production problems which had plagued his second season and the disappointing lack of resources allocated to the show – plus a few issues with elements of the scripts – Davison decided to decline the offer and depart after his third year in the role. He also had friendly disagreements with Nathan-Turner over the producer's apparent desire to reduce the British feel of the series by introducing companions of other nationalities in an attempt to make it saleable overseas. By now, Janet Fielding and Mark Strickson had also indicated that they did not wish to remain with the series beyond the current year; Strickson was impatient to move onto the next stage of his career and his new contract on Tuesday 8 February was only for 20 episodes. As the scripts started to take shape for the show's 21st season, it was clear that there would be major changes ahead.

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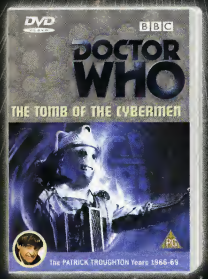

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Arc of Infinity

This is Not a Love Song

BY VANESSA BISHOP

DWM ARCHIVE

DWM 261

COMMISSIONING

Tue 15 Dec 81 *The Time of Nemon* outline submitted
Wed 13 Jan 82 The *Time of Omega* [working title] scripts commissioned for Wed 10 Feb 82.
Parts One to Three delivered Mon 1 Mar 82; Part Four delivered Tue 30 Mar 82

PRODUCTION

Mon 3 May 82 Amsterdam: Schipol Airport [Arrivals Hall/Runway]; Muntplein [Flower Market/Telephone]
Tue 4 May 82 Amsterdam: Blauburgwal [Chase/Old House]; Nieuwezijds Voorburgwal [Tram lines]; Bob's Youth Hostel, 92 Nieuwezijds Voorburgwal [Youth Hostel]; Singel [Canal/Hostel]; Herenstraat [Search/Streets]; 219 Lijn Baansgracht Police Station [Police Station]; Hoogman Bodega, 4 Leidesplein [Café/Telephone]; Vondelpark Youth Hostel, 5 Zandpad [Youth Hostel]; Sint Nicolasstraat, Amsterdam [Chase/Streets]
Wed 5 May 82 Amsterdam: Armstelveld [Organ pitch]; Prinsengracht [Street/Flower Stall]; Huis Frankendael, 72 Middenweg [Frankendael House]
Thu 6 May 82 Amsterdam: Amstel Sluize [Lock/Canal Siding]; The Skinny Bridge [Bridge]
Fri 7 May 82 Amsterdam: Blauburgwal Central Station [Forecourt]; Dam Square [Chase]; Damrak [Chase]
Mon 17 May 82 Television Centre Studio 1: Hostel; Café; TARDIS Corridor; Console Room
Tue 18 May 82 Television Centre Studio 1: Companions' Room; The Crypt; Pump House; Service Passage
Mon 31 May 82 Television Centre Studio 1: Hedin's Office; The Matrix; Omega's TARDIS; TARDIS; Chamber; Computer Room
Tue 1 Jun 82 Television Centre Studio 1: Omega's TARDIS; Computer Room; Gallifrey Corridor; Corridor; Rest Area; Security Compound
Wed 2 Jun 82 Television Centre Studio 1: Council Chamber; Termination Area; Castellan's Office; Amsterdam Pumping House; A Time Lord's Office

RADIO TIMES

Mon 3 Jan 83 Part One: What is the mystery in Amsterdam?

Sitting uncomfortably: 'the Renegade', also known as Omega (Ian Collier). © BBC

Understand one thing: I don't much like *Arc of Infinity* – nor, indeed, much of Season Twenty. It's the *Phantom Menace* of *Doctor Who*, the point where expectation gave way to a spiral of disillusionment; it's also self-important, and as boring as anyone who talks about themselves at length. It thought all its audience were dyed-in-the-wool fans, when they weren't – the Guardian trilogy being a more consistent offender than Season Twenty-Two in that regard. *Arc of Infinity* is the start of *Doctor Who*'s mid-1980s rut.

You see, the passage of time puts a different perspective on the wisdom of reviving old monsters and such. Come with me back to 1983: I'd a video recorder by now, a chunky top-loader – but a wondrous thing. To my eyes, its sole purpose for existing was to record *Doctor Who*. But which stories? With tapes a dear £20, I had to be selective. I chose stories to record on the strength of a clutch of preview pictures in **Doctor Who Monthly**, as was – a disastrous system that landed me with a copy of the Concorde story instead of *Earthshock*. I skipped *Arc* because, going by the photos of Nick Courtney, *Mawdryn Undead* looked better. It was an odd decision, even so, as my memories of *Doctor Who* didn't stretch back to the Brigadier. But I think it was a reflection of how The Past ruled back then. In a way, it seemed a chance to capture what we thought we'd never own – early *Doctor Who*. With no idea that, years later, we'd be able to buy tapes of *The Deadly Assassin* or *Spearhead From Space*, a story set on Gallifrey, or with the Brigadier in, was exactly what we did want. Now, however, *Arc of Infinity* and stories of its type seem very much less important. With the originals available, there's no longer the need for imitations.

For the purposes of this Special, it's a pity I haven't some special nugget of information that links me uniquely with *Arc*: a claim that my uncle played the Ergon, perhaps, but that would seem unlikely, even if it were true. Or revealing that I was in Amsterdam when Peter Davison brushed past me, doing his Omega bit – although quite where I'd have to have been for this to happen, I'm unsure. The unlovely back streets of *Doctor Who*'s Amsterdam share little with the busy and vibrant capital I visited more recently. The programme's focus on call phones and one ugly fountain must have depressed Holland's Tourist Board no end. Not that *Arc* didn't cross my mind. I thought of it briefly on my approach to Dam Square – now there's a place that ought to have looked good on camera, a great court flanked by huge churches and the Royal Palace, and an 'Omega' jewellers on the corner. Not that you see any of this in the programme.

Anyway, *Arc*'s last episode is its best – just. Overall, less of the Time Lords and more of the man-hunt of the finale would have made a better story. Omega, re-born but shunned by all societies, is something of a Frankenstein's Monster – and there's some evidence the production team spotted this, with Davison's Omega adopting a rather unnatural walk. His scene with the child late in Part Four even pays vague homage to a poignant moment in the original Karloff film of 1931. It's all too little too late, though.

Arc of Infinity plays to the home crowd and fails – but not just because it's set on Gallifrey, or because it has Omega or the Time Lords in it. That argument doesn't take into account *The Deadly Assassin*'s appeal, which also returned an old villain on the Doctor's little-seen homeworld without ever feeling so suffocatingly exclusive. However, *Assassin*'s setting can be seen as only a framework for the main action, which the viewer can choose to tune in or out on without losing its central revenge plot. *Arc*, on the other hand, just doesn't have enough edge-of-the-seat incident, humour, style or pace to make us forgive or forget its inward-looking script. *Arc of Infinity* snubs its audience alright, but not just by parroting *Doctor Who* lore; by failing to offer anything dramatic to play alongside it.

ARCHIVE EXTRA

- Writer Johnny Byrne wanted most of the Omega storyline to have taken place before the start of Part One, so that the serial's narrative would slowly unravel to reveal what had already been set up. Originally, Omega's return from the anti-matter universe was to weaken the Doctor, triggering regeneration nightmares. This led to the concept of 'bonding' between the Doctor and Omega – which in turn suggested that Omega should have an accomplice on Gallifrey to transmit the Doctor's bio-data to Omega, providing a fresh way to involve the Time Lords' homeworld
- Interviews for cast members were held in early April 1982. Sean Arnold was considered for the Castellan
- Byrne submitted several drafts of his scripts: Parts One and Two were originally delivered on Friday 26 February 1982, and a third draft of Part One was delivered on Thursday 11 March. Acknowledging delivery of Part Three the following day, script editor Eric Saward indicated he wanted to save a lot of the film sequences for the climax of the serial. The story had gained the title *Arc of Infinity* by the start of March. On Tuesday 13 April, Saward apologised to Byrne for the delay in sending him the revised Part Four script with its altered chase

sequence. Saward later made timing edits on Part Four

Thursday 29 April 1982: a film read-through was held on this day. Peter Davison surely felt that the chance reunion of Tegan and the Doctor in Amsterdam was ludicrous, and there was no real reason for the serial to be set in the city; nevertheless, he enjoyed the location filming

Producer John Nathan-Turner engaged in crowd control around Amsterdam, as lots of tracking shots were ruined by people pointing at the camera. An old lady whom he attempted to steer away from the shoot thought he was a thief and attacked him. During the shoot, Nathan-Turner decided to play a joke on Alistair Loos of the *Daily Star*, claiming that Loos could have an exclusive photograph of a revealing new outfit – and then withdrawing his offer, allegedly because the press office thought that the costume was too sensational and had banned it

Thursday 6 May 1982: it was after this heavy day of filming that the cast and crew enjoyed a night out in the city, with Janet Fielding (Tegan) attracting a lot of unwanted attention as they wandered into Amsterdam's notorious red light district

Monday 31 May 1982: Ian Collier (Omega) found that the Omega mask was a disaster, as he could not hear himself speak over the noise of the servos which were intended to operate the light-activated jaw. Most of his lines had to be redubbed later. The studio session over-ran by an hour

Credits: Rod Waldron was to have been *Videotape Editor* on the entire serial, but was replaced by **Graham Hutchings** on Part One

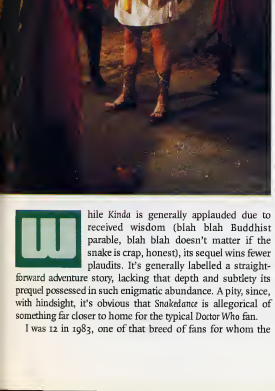
The serial is now held by the BBC as D3 tapes taken from the two-inch broadcast tapes. Timecoded VHS copies of several studio recordings exist in private hands. A timecoded first edit of Part Four on U-Matic tape survives

Peter Davison and Sarah Sutton wait their cue on the Omega's TARDIS set. © BBC

Wed 5 Jan 83 Part Two: Who is attempting to Bond with the Doctor?
Tue 11 Jan 83 Part Three: Who is the traitor on Gallifrey?
Wed 12 Jan 83 Part Four: Who will win the battle for control of the Matrix?

Snakedance

Union of the Snake BY STEPHEN COLE



Oedipus wrecks: stroppy teenager Lon (Martin Clunes). © BBC

While *Kinda* is generally applauded due to received wisdom (blah blah Buddhist parable, blah blah doesn't matter if the snake is crap, honest), its sequel wins fewer plaudits. It's generally labelled a straightforward adventure story, lacking that depth and subtlety its prequel possessed in such enigmatic abundance. A pity, since, with hindsight, it's obvious that *Snakedance* is allegorical of something far closer to home for the typical Doctor Who fan.

I was 12 in 1983, one of that breed of fans for whom the passing of the Fourth Doctor was symbolic of the loss of childhood innocence. Such a change seemed unthinkable in 1981; regeneration was something that happened in old Target books, not on TV. But two years later we knew better. Through journals such as **DWM**, which was growing up alongside us, feeding us interviews, analysis and photographs, the past of the series was open for close scrutiny more than ever before. And at the same time, the programme was looking back in much the same way.

We came to understand that change was inevitable, and told ourselves it was good. Our hearts hardened. Adolescence beckoned, and with it, a thousand scary questions. The search for answers would intoxicate and humiliate us over the next few years, but the show was always our companion, even if we guiltily disowned it a little as the decade progressed. But back in 1983, as if seeking stability in the changing world, fan and programme clung closely together. Doctor Who had become our show, and never more so than with *Snakedance*.

The Mara can't bear its own reflection – but writer Christopher Bailey holds up a mirror to us, so that we might learn from seeing things as they are. A shockingly young Martin Clunes gives us Lon, his best brat behaving badly. He is bored, looking for his place in life. His mother, both confidante and carer – he has no girlfriend – is the only woman he knows. He sulks and doesn't get on at parties. He knows he wants to be with someone he fancies but has no clue what to do when he's alone with them ("What happens now?" he asks Tegan hopefully). He has little taste in clothes and parades any new disastrous outfit before his mum for her approval. Jesus, and people say that Whizzkid is supposed to be a Doctor Who fan of the period.

With Lon as the shifting side of our young selves struggling to stride off into puberty, add to the mix the Snake luring us out of our garden of innocence. In *Snakedance*, the Mara clearly represents the evils of adolescence in all their crushingly embarrassing forms. Once this evil takes hold, your voice starts lowering without warning. You wind up day-dreaming to the point of losing all contact with real life. You find yourself frequently going red in the face, and laughing madly at things

DWM ARCHIVE
DWM 227

COMMISSIONING
Mon 28 Sep 81 *Snakedance* [working title] breakdown commissioned; delivered Mon 19 Oct 81
Mon 9 Nov 81 *Snakedance* [working title] scripts commissioned for Mon 11 Jan 82. Parts One and Two delivered Fri 29 Jan 82; Parts Three and Four delivered Mon 8 Feb 82

PRODUCTION
Wed 31 Mar 82 Ealing Film Studios Stage 2: Ruins in Manussan Hills
Mon 12 Apr 82 Television Centre Studio 6: The Market Place [Quiet Corner; Outside Mirror Hall; Outside Fortune Teller's Booth; Fortune Teller's Booth; Puppet Booth; Lane Between Stalls]
Tue 13 Apr 82 Television Centre Studio 6: Ambril's Room; Corridor; Outside Ambril's Room
Wed 14 Apr 82 Television Centre Studio 6: A Cell; Corridor; Ambril's Corridor; Hall of Mirrors
Mon 26 Apr 82 Television Centre Studio 6: Cave [Outside Entrance; Snake Mouth; Inside Entrance; Near Entrance]; Lon and Tanha's Set
Tue 27 Apr 82 Television Centre Studio 6: Cave [Pictogram Chamber; Long Tunnel; Main Chamber; Hidden Chamber]
Wed 28 Apr 82 Television Centre Studio 6: Cave [Main Chamber]; TARDIS Console Room; TARDIS Companions' Room

RADIO TIMES

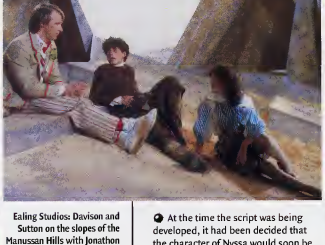
Tue 18 Jan 83 Part One: Who is Dojjen?
Wed 19 Jan 83 Part Two: What are the powers of the Great Crystal?
Tue 25 Jan 83 Part Three: Can Dojjen help the Doctor?
Wed 26 Jan 83 Part Four: Will the Doctor prevent the Becoming?

with your mates without ever really getting the joke. To say nothing, boys, of the angst over that secret snake of yours you try so hard to conceal, which has a truly hideous life of its own that you can't control ... Oh, the shame, the shame.

How do you combat this dark force within you? You follow the example of a sexless, selfless hero who's above such concerns. And the Doctor, a young man himself, got the tip-off from Dojjen. He's clearly older and wiser, and yet he's actually the impetuous part of you that would just run away into the mountains if he could. This avoidance of all responsibility pays off – that's what *Snakedance* is actually saying! Just sit back, enjoy the ride, and trust that you'll find the answers in yourself.

It's a shame that the answers the show eventually found after looking inward for so long weren't ones that made sense either for the fans or for the general public. But in 1983 the show knew what was what. The lesson taught conclusively by *Snakedance* is that despite all the embarrassments of adolescence ... it's alright. And, hey, you know what? No-one dies.

ARCHIVE EXTRA



Ealing Studios: Davison and Sutton on the slopes of the Manussan Hills with Jonathon Morris (Chela). © BBC

The Doctor focuses on the Great Crystal in a bid to end the Mara's Becoming ... © BBC

- At the time the script was being developed, it had been decided that the character of Nyssa would soon be written out of the series. Producer John Nathan-Turner felt that Nyssa had been fully explored, but agreed with actress Sarah Sutton that throughout her last four stories Nyssa should be shown maturing into a young lady

- As in *Kinda*, writer Christopher Bailey again derived certain character names from religious terms: 'Tanha' after a Palestinian word meaning a thirst or desire for fulfilment, and 'Chela' after a Hindu term for a servant or disciple of philosophy. Dugdale was originally 'Duchan', which is a platform used by a Hebrew priest

- After directing *Castrovalva*, Fiona Cumming had expressed to Nathan-Turner her preference for scripts with more character elements, as opposed to hardware-oriented science-fiction – which was one of the reasons for her being assigned *Snakedance*. She watched *Kinda* several times to prepare

- Head of Serials David Reid passed his comments on the *Snakedance* scripts to Nathan-Turner on Monday 22 February 1982. Reid felt much of the storytelling was obscure and confusing, picking out both the intercut shots of Dojjen – a character not properly introduced until Part Four – and the threat of the unseen Mara. He also thought that the Part Three cliffhanger was weak. Nathan-Turner and script editor Eric Saward responded on Wednesday 24, explaining that the character of Dojjen appeared in the script to create a sense of suspense and uncertainty, while the Mara was adequately established as a threat in Part One. They agreed that Bailey's style of storytelling was eccentric, but liked its originality; the team did, however, promise Reid that the rest of the scripts for the season were more conventional science fiction adventures

- Casting: Cumming had worked with Colette O'Neill (Tanha) and Brian Grellis (Megaphone Man) before, and wanted to work with John Carson (Ambril) and Brian Miller (Dugdale). She also consciously cast two actors new to television – Martin Clunes and Jonathon Morris, who was recommended by Nathan-Turner after seeing him acting in Bristol with Tom Baker in *Feasting with Panthers*. Originally, Alan Dobie was offered the role of Ambril on Tuesday 2 March 1982, while Moira Redmond and Sylvia Syms were offered Tanha on Monday 8 and Wednesday 10 March respectively

- Scenes showing Tegan talking to the snake's skull image in the mirror were added to the script on Tuesday 9 March 1982

- Wednesday 31 March 1982: Three grass snakes were used, one of which was poisonous and was not to be handled. Preston Lockwood (Dojjen) was less than happy about holding live snakes; working on the assumption that she could not ask an actor to do what she couldn't do herself, Cumming agreed to handle a snake to show him how easy it was. However, whereas Cumming's cold hands were soothing to the creature, which stayed docile, when it was placed in the apprehensive Lockwood's sweaty palms, the snake started to perk up. Peter Davison also found the snakes un-nerving

- Rehearsals for the two studio recording blocks began on Thursday 1 April and Thursday 15 April

- Recording took place in the afternoon and evenings of most studio days between 2.30 and 5.15pm and then 7.30 and 10.30pm; the only days with no afternoon recording were Monday 12 and Monday 26 April

- Set designer Jan Spoczynski had wanted the studio sets to be made by an outside contractor; this request was initially refused – but at a late stage the work was tendered out after all, resulting in a rushed job Spoczynski was unhappy with. The set for Lon's Chamber had been previously used in *A Song for Europe*

- Both Fielding and Sarah Sutton (Nyssa) disliked their new regular costumes. Although Nathan-Turner wanted each of the girls to have a specific 'look', he had taken on board complaints about their 'uniforms' of old. He wanted Tegan to be at the height of fashion – with her own 'Tegan Cut' from a West End hairdresser

- Wednesday 28 April 1982: the Mara prop was made and designed by visual effects designer Andy Lazell with his assistant Steve Lucas. Inside were a series of hinged mechanisms, operated by an air ram on a pivoted base. Cast and crew were in fits of laughter when the 'dying Mara' made a rude noise, caused by the pump used to force pink yoghurt mixture 900 through its jaws

- Editing took place between Thursday 13 and Monday 24 May. Cut from Part One was Tanha apologising about Lon's behaviour to Ambril, while Part Three lost a short scene in which the Doctor and Nyssa discuss quantum theory and mathematics while looking at Dojjen's journal in the cell

- Composer Peter Howell used the Fairlight computer synthesiser to both manipulate various sounds digitally (in the 'mirror' themes) and also compose ethnic-sounding music for the Janissary Band. Dubbing took place on Tuesday 6, Thursday 8, Monday 12 and Wednesday 14 July 1982

- Credits: **June Collins** was an uncredited *Production Associate*, trailing Angela Smith

- The serial is now held by the BBC a D3 tapes taken from the two-inch broadcast tapes

Mawdryn Undead

War Baby

BY ROBERT SHEARMAR

Hello, Mr Chips: the Doctor confers with the Brigadier (Nicholas Courtney). © BBC

I was only five years old when *Terror of the Zygons* was broadcast. Consequently, *Mawdryn Undead* was the first time I ever saw the Brigadier in action. I've seen all the UNIT stories subsequently, of course, but for me the character of Lethbridge-Stewart has always been informed by what he was to become later – a maths teacher in a boy's boarding school. And knowledge of that has always given those action stories a bitter sweetness I find irresistible.

Season Twenty is an exercise in nostalgia. But *Mawdryn Undead* is the only story of that season actually to be about nostalgia, and about the sense of loss it inspires. Whilst fans the world over moaned that Omega wasn't half as good in *Arc* as he was in *The Three Doctors*, *Mawdryn* focused on the disappointment of looking back to the past, rather than just causing it.

In Time-Flight, Peter Grimwade's first *Doctor Who* script, the Doctor speculates that the Brig might by now be a General; four stories later he can hardly believe that his old friend has left the military altogether, and assumes his being at a school must be an undercover operation. The truth is much more harsh, and much more realistic. In your heyday you save the world – but when you grow old that world forgets you, and you end up selling secondhand cars somewhere, or teaching O-level Maths. Producer John Nathan-Turner's now customary flashback sequence is incredibly poignant, because it shows all the Brigadier has lost. Don't all those Axons and Zygons look quaint and silly in their sepia tints? That's because they're nothing to do with the 'real' world of the Brigadier, who claims that in over 30 years of soldiering he's never seen such destructive power as displayed by the British schoolboy.

Nicholas Courtney has never been better than playing his dual Brigadiers. His 1977 version still seems young and keen, eager to take control of the situation when he thinks there has been a plane crash. Six years later, and the Brigadier looks fitter, his moustache has gone, and he's given to bouts of depression and paranoia. Clearly a joke to both boys and staff, his only reminder of better days is a single photograph on his desk. The Brigadier has been destroyed, not by the Daleks or Cybermen, but by algebraic formulae, quadratic equations and the very triviality of life.

And suddenly he's confronted by a Doctor who looks only a few years older than the students he's teaching. No wonder the poor man spends so much of the story in a bad mood.

At a time when the series so gleefully trumpeted its past, *Mawdryn* is reflective rather than celebratory. Nathan-Turner has often been accused of pandering to the fans and their desire to wallow in the show's history – but here, when what they really want is their UNIT stories back, he dares to give them a story which is all about how time has moved on. I was annoyed when the Brig had a nice cosy UNIT reunion in *The Five Doctors*, and disgusted when he was given a wife and helicopter in *Battlefield*. I still find the decline of the Brigadier into obscurity one of the single most moving things in the whole of *Doctor Who*, and those later attempts to jolly him up again seem artificial and childish.

All of this makes the story sound rather bleak. On the contrary – the joy of *Mawdryn* is watching how the tired and cynical Brigadier, let loose again on a new adventure in space and time, is gradually restored to the man we know and love. It's often accused of being too colourful and noisy a story – but surely that's the point. It ends up being a wonderfully optimistic tale about how uplifting exposure to the Doctor can be, and in doing so pays *Doctor Who* the programme the most glowing of tributes. The *Five Doctors* may be a glorious romp with old monsters and assistants galore. But it's *Mawdryn Undead*, with its emphasis on compassion and rebirth, that sums up the spirit of the show in its anniversary year far more profoundly. Frankly, I love it. And it always makes me cry.

And I really couldn't care less about all that UNIT dating thing either.

DWM ARCHIVE

DWM 234

COMMISSIONING

Thu 27 May 82 *Mawdryn Undead* breakdown commissioned for Thu 3 Jun 82; delivered Wed 2 Jun 82

Fri 4 Jun 82 *Mawdryn Undead* scripts commissioned for Mon 12 Jul 82. Part One delivered Thu 10 Jun 82; Part Two Thu 17 Jun 82; Part Three Thu 24 Jun 82; and Part Four Thu 1 Jul 82

PRODUCTION

Tue 24 Aug 82 Middlesex Polytechnic, Trent Park, Barnet [School Front, Back and Terrace]

Wed 25 Aug 82 Middlesex Polytechnic, Trent Park [Country Lane; Field; Brig's Hut]

Thu 25 Aug 82 Trent Park [Obelisk; Hilltop; Outside Capsule]

Fri 26 Aug 82 Trent Park [Hilltop]

Wed 8 Sep 82 Television Centre Studio 6: TARDIS Console Room; School Sick Bay; School Corridor; Transmat Capsule

Thu 9 Sep 82 Television Centre Studio 6: TARDIS Console Room; School Corridor; School Sick Bay; Transmat Capsule; Hut

Wed 22 Sep 82 Television Centre Studio 8: TARDIS Console Room [remount]; TARDIS Corridor; Corridor; Inner Room; Control Centre; Capsule; Gallery Corridor; Laboratory

Thu 23 Sep 82 Television Centre Studio 8: TARDIS Corridor; Gallery Corridor; Control Centre; Corridors; Laboratory; Inner Room

Fri 24 Sep 82 Television Centre Studio 8: Infinity; Corridor; Gallery Corridor; TARDIS Corridor; Laboratory

RADIO TIMES

Tue 1 Feb 83 Part One: Who is Turlough?

Wed 2 Feb 83 Part Two: What has happened to the Brigadier?

Tue 8 Feb 83 Part Three: Why is Mawdryn Undead?

Wed 9 Feb 83 Part Four: Will the Black Guardian succeed?

ARCHIVE EXTRA

The desire to bring back an old character stemmed from fan and unofficial series consultant Ian Levine, who had discussed the idea with writer Peter Grimwade. After the decision was taken to use the Brigadier, Levine loaned Grimwade videotapes of the UNIT serials. Looking through the scripts before production, Levine recommended that the time paradox was referred to as the 'Blinovitch Limitation Effect', as mentioned in the 1972 serial Day of the Daleks; Nicholas Courtney (the Brigadier) jokingly referred to this as the 'Slimovitch Imitation Effect' during production. Levine also advised producer John Nathan-Turner that the UNIT stories of the Jon Pertwee and Tom Baker eras had been envisaged as being set in the near future – approximately between 1975 and 1980 – and so the idea of Lethbridge Stewart being retired at the time of the 1977 Silver Jubilee would not fit with established continuity. Nathan-Turner, was, however, determined to keep the 1977 date

In Grimwade's script for Part Four, the line "Reverse the polarity" was originally "Reverse the trajectory"

The serial originally ended

The brains of the outfit: the undying Mawdryn (David Collings). © BBC

with Tegan entering the TARDIS first, only to find Turlough trying to operate the controls. When the Doctor and Nyssa arrive, the Doctor puts a hand on Turlough's shoulder: "He has been thinking about Adric. Tegan glares at Turlough. He looks at her for a moment, then turns back to the Doctor. He smiles innocently"

On Thursday 15 July 1982, it was announced that Sarah Sutton (Nyssa) would be leaving the series. The following day, Sutton joined Nathan-Turner, Anthony Ainley (the Master) and Dalek creator Terry Nation in Chicago at the largest *Doctor Who* convention thus far. The event was covered by the *Daily Express* the following Monday

Mark Strickson faced a dilemma when he was offered the part of Turlough. A recent appearance as an ambulance driver on *Angels* had got him noticed, and Strickson discovered that this minor character was being considered as a regular when one of the regular cast, Al Ashton, was taken ill. On the Friday of Strickson's audition for Turlough, Nathan-Turner was visited by the producer of Angels, Julia Smith, and told that there was little point in seeing Strickson (the penultimate interviewee) as she was offering him a firm job on her show. Strickson was also keen to at least read for the role with Nathan-Turner and Saward.

Trust no-one: the Doctor turns his back on the treacherous Turlough (Mark Strickson). Big mistake ... © BBC

The reading went ahead, and Nathan-Turner felt that Strickson was the best choice for the part; his colleague Gary Downie had told him that Strickson had been reliable on *Angels*. Offered both the part of Turlough and the Angels role, Strickson was angry to discover that his acceptance of further episodes had been assumed by the *Angels* team, and scripts already rewritten accordingly. Given the weekend to consider his choice, the actor made his decision after being knocked off his bicycle by a lorry. He opted for *Doctor Who*. A member of the Society of Fight Directors, Strickson signed on to do all his own stunt work on the series. When choosing his costume, Strickson wanted it to look dark and contrast with the other regulars, causing the costume designer to say he looked like a funeral director

Casting: Nick Hedges and John Maighan also read for the part of Ibbotson

Tuesday 24 August 1982: the Brigadier's Humber Imperial was hired from Midland Film Services. Filming of the serial at Trent Park was covered by the *Times Higher Educational Supplement* on Friday 3 September, with a photograph of the opening scene involving the Humber

During rehearsals, Peter Davison had been concerned about various plot holes; he was amazed to see that the finished serial flowed smoothly. Nicholas Courtney had read the script on holiday in Provence, but could not understand it; he worked hard to create small differences between the two Brigadiers. Valentine Dyall, who rejoined *Doctor Who* as the Black Guardian with this story, was in poor health, but carried on regardless

Most of the studio recordings took place between 2.30 and 5.15pm and then 7.30 and 10.30pm; the only day with no afternoon recording was Wednesday 8 September. An additional morning session from 11.00 to 12.00 noon was scheduled for Thursday 9 September

Hitting the ground running aboard Mawdryn's ship. © BBC

Wednesday 8 September 1982: Director Peter Moffatt and his team had hoped to find better lookalikes for the young Tegan and Nyssa; Lucy Baker, one of the children featured, would continue working as Lucy Benjamin, and was later cast as Lisa Shaw in EastEnders. A black-and-white photograph of the younger Brigadier – a BBC publicity shot taken during filming for *The Claws of Axos* – could be seen on the Brigadier's Hut set. Grimwade was disappointed by the cosy and agreeable performance of Sheila Gill as the Matron, having envisaged a harridan. The head-dress designed for David Collings to wear as the alien Mawdryn contained a battery mechanism to make the cranium appear to pulse

Various edits were made to Part Two. The start of a TARDIS scene was cut to remove Nyssa explaining that their trip to Earth didn't take long because they were close by already. A short scene showing Tegan peering into the empty capsule was removed, as was the end of a scene between the 1983 Brigadier and the Doctor in which the old soldier recalls that Tegan was Australian; the start of a scene between the 1977 Brigadier and Tegan in the hut was also removed. The flashback sequence featuring former companions was compiled by Ian Levine

Dave Jervis was originally scheduled to have handled video effects, but he was replaced by Robin Lobb. The TARDIS dematerialisation effect called for the use of Quantel in conjunction with a new piece of equipment called 'Tipsy'; this was used to isolate the Police Box prop in the Part Four scene where the Brigadier sees the ship depart

Fans of the series were swift to spot the 'UNIT dating' continuity clash. The Friday 11 February edition of *Points of View* aired letters concerning the use of the years 1977 and 1983 for the Brigadier's retirement, when it had been assumed that the UNIT stories were set in the future (a setting of 1975 is hinted at in *The Web of Fear*, and Sarah states that she comes from 1980 in *Pyramids of Mars*). Viewer Ian J Scott-Horne wrote to the *Radio Times* a few weeks later to ask where the Doctor had been in the 1977 sequences; in the same issue, one Brian Boyd praised both the return of the Brigadier and the introduction of Turlough

Tuesday 6 February 1983: BBC in-house magazine Ariel carried an article about Fielding being made up as a 3,345 year-old shortly before her wedding day in an item entitled *The Bride was able to blush after all*

The serial is now held by the BBC as D3 tapes taken from the two-inch broadcast tapes. The 16mm film sequences, including out-takes, exist in a private collection

Terminus

Crushed by the Wheels of Industry

BY DAVID DARLINGTON

There's never been a Bor like this one, etc: Liza Goddard, Peter Benson and Peter Davison. © BBC

Back in February 1983, there was broadcast on BBC1 a four-part adventure serial – a component of the 20th series of *Doctor Who* – entitled *Terminus*. I think this is worth establishing at the outset; it often seems as if no-one – not the fans, not the general public, and certainly not anyone concerned with its production – wants to remember this fact. Except me.

Someone – it could have been a philosopher, it might equally have been Charles M Schulz – once stated that there is nothing worse than not being loved. This does not mean being hated; one might say, for instance, that *The Twin Dilemma* or *Silver Nemesis* is hated. In some ways this is an acceptable position; at least everyone, on both sides of the division, knows where he or she stands. Indifference is more nebulous and harder to bear – and, apparently, the standard response to *Terminus*, once voted by fanzine *International Electromatix* as potentially the least exciting video release BBC Worldwide could sanction.

Now, I've yet to meet the artist who was any judge of his or her own work, and so the dissatisfaction of, say Eric Saward or Peter Davison with Season Twenty as a whole might conceivably be dismissed as irrelevant. *Terminus* does, though, seem to have been a particularly joyless production: the director wasn't happy, the star wasn't happy, the producer wasn't happy – but where sometimes such an atmosphere contributes to creative tension, many viewers clearly feel that what is commonly held to have been at best a sullen on-set ambience is all-too-clearly conveyed on screen. So where with *Logopolis* or *The Caves of Androzani* semi-meaningless adjectives like 'atmospheric' or 'doom-laden' are tossed around, the best *Terminus* can hope for is 'depressing'. And thus has this story become the least-cherished in a contentiously unloved season – not disliked as with *Arc of Infinity*, nor scorned like *The King's Demons* ... just abandoned.

Now, no-one's trying to suggest that *Terminus* is on a par with, say, *Androzani* as an ambitiously prestigious bit of television masquerading as *Doctor Who*. *Terminus* is raggedy-arsed, shoestring-budget TV that frequently looks it. It is so far from unique in this respect, though, that this alone cannot explain its lack of popularity among the devotees; the Garm isn't any worse than your average monster, ditto some slightly outlandish costumes and CSO work which might best be described as quaintly brave. It's been slammed for the near-superfluous sub-plot involving Tegan and Turlough, but this was the era of *Doctor Who* the soap opera – the twice-weekly slot was a try-out for *EastEnders*, after all. It hardly seems fair to derive critical ammunition from the fact that *Terminus* evokes the genre it is being crowbarred into more successfully than many of its peers; maybe the objectives are wrong, but it's hardly fair to damn the serial for meeting them. If 'damn' is the right word – after all, so few people seem to care either way.

And if one ignores the hammy conclusions to the latter two episodes – another respect in which *Terminus* hardly breaks the mould – there's not much else wrong with it: it's got a magnificent, spooky opening episode; the incidental music's fine, certainly better than Roger Limb's other score for the season; it's got Peter Benson as Bor giving the finest sustained comedic performance in the show post-Douglas Adams. No-one, least of all me, is proclaiming *Terminus* to be anything far above the norm. It epitomises the norm – it's got its problems, it fights against them, sometimes it succeeds and sometimes it doesn't. So far, so *Doctor Who*. But still – and after this long, probably for all time – it must be the most forgotten story in the canon; few children of the Thatcher era will excitedly recall 'the bit when all the lepers come out of the lifts'.

All of which might be rather apt, really – just as the Vanir won't go into the forbidden zone, just as no-one will admit to Lazar's disease in the family ... *Terminus* really isn't something *Doctor Who* fans want to acknowledge. It's a bit of a leper.

DWM ARCHIVE

DWM 231

COMMISSIONING

Mon 10 Aug 81 Terminus [working title] storyline commissioned for Mon 31 Aug 81; delivered Wed 2 Sep 81
Tue 15 Sep 81 Part One commissioned for Mon 9 Nov 81; delivered Thu 29 Oct 8; rewritten Thu 26 Nov
Thu 3 Dec 81 Parts Two to Four commissioned for Thu 21 Jan 82 (Part Two) and Mon 22 Feb 82 (remainder). Part Two delivered Fri 8 Jan 82 and the remainder on Mon 8 Feb 82

PRODUCTION

Tue 28 Sep 81 Television Centre Presentation Studio B: model shots
Wed 29 – Thur 30 Sep 81 Ealing Film Studios Stage 3B: Corridor; Underfloor Ducting
Mon 11 Oct 81 Television Centre Studio 6: TARDIS Corridor; Adric-Turlough's Bedroom; Nyssa and Tegan's Bedroom; TARDIS Console Room; Liner Corridor
Tue 12 Oct 81 Television Centre Studio 6: Liner Corridor; Liner Control Room; TARDIS Console Room; Terminus Door; Liner Corridor Lower Deck
Mon 25 Oct 82 Television Centre Studio B: Terminus Receiving Area; Terminus Elevator; Terminus Stockyard; Tunnel deep inside Terminus; Terminus Control Room
Tue 26 Oct 82 Television Centre Studio B: Storage Tank/Recovery Room; Deep inside Terminus; Storage Tank/Vanir HQ; Storage Tank/Equipment Store; Terminus Lower Catwalk; Terminus Main Area; Storage Tank/Lazar Ward; Terminus Control Room
Wed 27 Oct 82 Television Centre Studio B: Terminus Tunnel; Terminus Catwalk; Terminus Damaged Area; Terminus Control Room
Sat 18 Dec 82 Television Centre Studio 1: Liner Control Room and TARDIS Corridor/Control Room [remount]

RADIO TIMES

Tue 15 Feb 83 Part One: What is the secret of the screaming skull?
Wed 16 Feb 83 Part Two: Who are the Vanir?
Tue 22 Feb 83 Part Three: Will Nyssa survive?
Wed 23 Feb 83 Part Four: Can the Doctor save Terminus?

ARCHIVE EXTRA

- Developing his storyline, writer Steve Gallagher envisaged the Vanir as being something like monks in charge of plague hospitals of the Middle Ages, with Lazar's Disease substituting the Black Death
- In his scripts, Gallagher also noted that "The Vanir's treatment of Lazars is always impersonal"; when Sigurd and Valgard capture Nyssa, they "half-drag and half-carry her, assuming that she can't manage for herself"
- Tuesday 28 September: rehearsals for the film sequences were conducted on the same day as the model recording. Gallagher was asked by the production office to view the model sequences for *Terminus* in a preview theatre at Broadcasting House, and was disappointed by the videotaped effects in comparison to more sophisticated modelwork seen in the US cinema
- Monday 25 October: shots of the drones mending the panel broken by Tegan and Turlough in Part Three were abandoned. Valentine Dyall's lines as the Black Guardian were played into studio from tape. Dry ice was used for the purifying gas
- Extras: one of the female extras playing a Lazar was replaced on the day by **Kathy Burke**, who later became a prominent comedy actress in *Harry Enfield's Television Programme* and *Gimme, Gimme, Gimme!*

Enlightenment

Love is a Stranger

BY DAVID BAILEY

DWM ARCHIVE
DWM 186

COMMISSIONING
Tue 22 Sep 81 *The Enlighteners* breakdown commissioned for Mon 5 Oct 81; delivered Wed 7 Oct 81
Thu 22 Oct 81 *The Enlighteners* Part One commissioned for Mon 16 Nov 81; delivered Mon 16 Nov 81
Tue 5 Jan 82 *The Enlighteners* Parts Two to Four commissioned for Mon 1 Feb 82 (Part Two) and Mon 8 Mar 82 (remainder). Parts Two and Three delivered Mon 1 Feb 82; Part Four delivered Wed 3 Mar 82

PRODUCTION
Wed 3 Nov 81 Ealing Film Studios Stage 3B: Striker's Deck
Thu 4 Nov 81 Ealing Film Studios Stage 3B: Wrack's Deck; Space
Fri 5 Nov 81 Ealing Film Studios Stage 3B: Striker's Deck
Mon 8 – Fri 12 Nov 81 Ealing Film Studios: model filming
Mon 17 Jan 83 Television Centre Studio 1: TARDIS Passage; TARDIS Console Room; Wrack Alleyway; Wrack Gridroom;
Tue 18 Jan 83 Television Centre Studio 1: Wrack Stateroom; Wrack Alleyway; Wrack Corridor; Wrack Wheelhouse; Wrack Companionway
Sun 30 Jan 83 Television Centre Studio 1: Striker Wheelhouse; Striker Companionway; Striker Alleyway; Striker Tegan's Cabin, Striker Corridor
Mon 31 Jan 83 Television Centre Studio 1: Striker

The Doctor listens to the whine of the ancient Marriner (sorry). © BBC

The hollow man: Striker (Keith Barron) toys with the ephemeral Doctor (Peter Davison). © BBC

Enlightenment is often praised for all the wrong reasons. Much is made of the impact of the cliffhanger to Part One (the ship is in space!) and the elaborate wrong-footing of the detailed Edwardian nautical setting built up in these first 25 minutes. And that's all fair and true. But *Enlightenment* is about so much more than an intergalactic yacht race. As well as having to tell a story of its own, *Enlightenment* has to wrap up the trilogy of tales concerning Turlough's arrival and his bargain with the Black Guardian. And it does its job well – but it has more to say than just that.

The Eternals in *Enlightenment* are discontented with their way of life, getting their kicks vicariously from mortal lifeforms. They call them "toys", and can only experience emotion by borrowing it from them. It's obviously a pretty shallow way to go about things, and the distant and cold Striker shows this probably better than any other in the story. He seems concerned about nothing else but the diversion of the race, but his involvement is without joy or urgency. It's hollow. Even death is nothing to an Eternal; they just 'transfer' back to their dimension, there to take another form. They may have endless life, but they don't know how to live it.

As Turlough's allegiances begin to waver, the Black Guardian threatens him: "I condemn you to everlasting life. You will never leave this ship!" Turlough is terrified by the idea – he begs the Doctor to promise that they will leave the ship (thereby hopefully nixing the hex) – but when he is faced with the idea that maybe the curse will come true, he'd rather throw himself into the depths of space than suffer immortality.

The clear message is that ephemeral life is better. "Parasites! That's what Eternals are! You feed on living minds," the Doctor says to Striker, before mocking the Eternal's stance: "Living minds are contaminated with crude emotions; organic, irrational, creative – entertaining." In one regard this echoes the anti-Cybermen argument made the year before in *Earthshock*, but the counter-argument is an interesting inversion. Where a Cyberlife, the series tells us, is one without emotion and appreciation of the finer things in life, an Eternal life is even worse. Life without death, *Enlightenment* tells us, is no life at all.

One of the most interesting things to watch is Marriner's curious infatuation with Tegan. Right until the end, as the White Guardian banishes Marriner and Stryker to the Eternal's void, he claims to "need" Tegan. "You are life itself," he tells her. "Without you, I am nothing." Tegan assumes his feelings are a burgeoning love for her, but Marriner's reply reveals a starkly literal truth behind his declaration: "Love? What is love? I want existence."

In Part Four, during the Black and White Guardian's discourse on the nature of the universe, you can begin to infer something else of this story's love of 'ephemerals'. White makes it clear that good cannot exist without evil – there can be no shadow without light – but the implication is that the 'grey area' in between, that area in which things actually happen, is the domain of the mortal. It's Turlough's tiny action, his refusal to take the power offered by 'Enlightenment', that finally tips the balance and ensures that the good guys win.

Enlightenment, we are told, is "the wisdom which knows all things, and which will enable me to achieve that which I desire the most". Turlough's offered this, but the final suggestion is that the greatest wisdom is found in knowing your limits, understanding your 'smallness'. Two stories earlier, this lesson was learnt the hard way by Mawdryn, whose painful cycle of perpetual regeneration led him and his fellow immortals to realise that boundless power and endless life aren't quite the wonderful things they may appear. This is echoed in *The Five Doctors*, too, with Borusa's prize of immortality being little more than a living death.

At heart, *Enlightenment* has a message common to a lot of *Doctor Who* – that the lives of the little people are precious, special and worth fighting for. Beings like the Guardians and the Eternals may have unimaginable power at their fingertips, but they lack, and are jealous of, one thing: the ability to live, and to die.

ARCHIVE EXTRA

Writer Barbara Clegg started acting while at university and pursued a stage career in the 1950s, becoming a regular cast member in the ATV soap opera *Emergency Ward 10*. In 1961 she wrote several *Coronation Street* episodes; this led to more soap opera scripts, for ATV's *Crossroads* and for BBC radio series including *Mrs Dale's Diary*. Clegg was particularly prolific on radio, her work including a 1981 Radio 4 *Saturday Night Theatre* adaptation of John Wyndham's *The Chrysolids*. She knew *Doctor Who* script editor Eric Saward from her work in radio drama – and, having watched *Doctor Who* with her children, submitted a story idea, heard back promptly and went to meet Saward. Both Saward and producer John Nathan-Turner thought her story-line was something new and different, and she was commissioned at once

The idea for the remote and detached Eternals came from Clegg's observations of various rich relatives' responses to other parts of her family, almost as if they were playing with 'lesser beings'. Having heard of solar winds, Clegg developed the idea of sailing boats in space, while the trick about gaining 'enlightenment' itself was derived from the Biblical Tree of Knowledge. The author wrote the Black and White Guardians into her serial on request

On Friday 20 November 1981, it was agreed that Clegg would rewrite her first version of Part One, which was delivered on Saturday 12 December

Towards the end of May 1982 problems with another script, *The Space Whale*, meant that for a short time Clegg's *The Enlighteners* was scheduled as Serial 6F, to be directed by Peter Moffatt – but it was soon replaced by the hastily-written *Mawdryn Undead*. *The Enlighteners* dropped back again, with Clegg delivering a new version of Part Two on Monday 17 May and a revised Part Four on Monday 21 June

Saward wrote to Clegg on Tuesday 10 August 1982 to say that he wanted more material for Part Four, which was under-running. Revised rehearsal scripts were sent to Clegg on Monday 20 September, along with a note in which Saward explained why he had retitled the serial *Enlightenment*, feeling it to be stronger and more mysterious. On Friday 24 September, Saward informed Clegg that Fiona Cumming had been appointed as director and would like to meet Clegg for lunch. Cumming had already asked about giving Striker's ship a name, since this would need to appear on the crew's uniforms; the name SS *Shadow* was eventually assigned by Cumming

Parts One and Two under-ran by a minute and a half and two minutes respectively. More material was required: the Part One dialogue between Collier and Jackson in the Foc'sle about The America was extended; in Part Two, Jackson was written in to provide information originally given in reported speech. Part Three's cliffhanger was intended to show Turlough suffocating in the grid-room, but when the instalment ran short some scenes from Part Four were moved back to extend it. The characters of Jenkins and Grogan were not named in the original script

It was Cumming who came up with the notion that the Eternals would not blink, and many of the actors playing the Eternals were all cast for their ability to give a 'detached' performance. Cumming recalled Peter Sallis (originally Striker) playing such a role in the 1974 BBC drama *The Pallisers*, a series on which she and Nathan-Turner had worked. Lynda Baron was a good friend of Nathan-Turner's; her daughter, Sarah Lee, became the show's production secretary from *Frontios* to *Revelation of the Daleks*

Dolore Whiteman, who had played Tegan's Aunt Vanessa in *Logopolis*, attended a photocall at Television Centre on Monday 18 October for the photograph of her character seen in Tegan's cabin in Part Two

For the film scene in which Turlough jumps off the ship, Mark Strickson was placed in a harness attached to a Kirby wire to cross the 30' drop. However, during filming the harness partially broke, with the actor taking the impact – and as a result he found walking painful for the next fortnight. Cumming toyed with the idea of putting the deck set on gimbals to simulate a ship's movement, but the effect was achieved simply by moving the cameras. The shots of Turlough floating in space were filmed on 35mm (not 16mm), so they could be integrated with model shots

Model sequences shot on 35mm film at Ealing Film Studios were based on detailed storyboards produced by visual effects designer Mike Kelt. The model boats were built and refurbished from research undertaken by Kelt at the Maritime Museum. Most of the ships were rod-mounted, and those with moving oars housed a battery-powered motor; the model of Davey's ship was not destroyed, with the effect achieved by cutting to film of an explosion. The table-top model of Venus was made from carved polystyrene on a wooden base, and the 'heat haze' was achieved by placing a bar heater just out of shot below the camera

Wednesday 3 November 1982: the role of Jackson had been expanded by Saward and Cumming when Part Two under-ran, but Tony Caunter (who played him) was double-booked on another show. To release Caunter, all Jackson's scenes were filmed first

For a while during November, it was hoped that the second studio session would be salvageable even though the first had been abandoned. When it became clear that Sallis would not be available on the new dates, the role of Striker was offered to Michael Jayston on Tuesday 30 November, then Nigel Hawthorne on Wednesday 8 December and Donald Houston on Wednesday 15 December. The new studio dates for January were confirmed on Wednesday 8 December

Before the producer's run-through, Cumming alerted Nathan-Turner to problems which the regular cast were having with their characters. Davison said that there was no rapport between the trio of the Doctor, Tegan and Turlough – and Tegan, in particular, was acting in such a 'bolshy' manner that the Doctor would be inclined to dump her from his crew. Fielding also felt that both Turlough and Tegan were intelligent characters and should not simply be written as foils for the Doctor. As a result, Nathan-Turner asked Davison, Strickson and Fielding to find a new dynamic to make the characters work better in future

Recording took place in the afternoon and evenings of each studio day from 2.30 to 5.15pm and then from 7.30 to 10.30pm

Monday 17 January 1983: Kelt was appalled to see how fragile the TARDIS console was, and suggested to Nathan-Turner that a new one should be built. Due to the need to employ CSO, the complex Grid Room set was designed in consultation with video effects designer Dave Chapman. For Wrack's multi-image 'focus' sequence, Baron stood in front of black drapes. The scenes in Wrack's Grid Room were completed with only ten seconds to spare before the 10.00pm deadline

Tuesday 18 January 1983: an error in costuming meant that Marriner only had two stripes of rank when he should have had three. The Doctor swapping his celery for a fresh sprig at the banquet was an ad-lib. None of the cast or extras were allowed to eat or drink any of the food used in the banquet scene. Front Axial Projection was used to make the Enlightenment crystal glow. There was an over-run of 30 minutes due to videotape and set problems

Monday 31 January 1983: a reproduction of a September 1901 edition of *The Times* was used in the Part One scenes in the Foc'sle. A recording break

allowed make-up to be added to Mark Strickson's neck for when the Black Guardian attempts to throttle Turlough in Part Two

A gallery-only session was held at the end of the first week of February. Editing between Tuesday 8 and Saturday 19 February was minimal. Part One lost a shot of the TARDIS arriving. Part Four lost a scene between Wrack and Turlough; here, Wrack laughs as the Chinese mariner walks the plank and Turlough is amazed too see that the man has simply vanished. A shot of Striker saying that the Doctor is too late to stop Wrack was also dropped

Cumming had not worked with composer Malcolm Clarke before. His incidental score ran to over 32 minutes, in addition to which (at Cumming's request) almost five minutes' worth of *The Milonga from Borges at 80* was used in Parts Three and Four, and Dick Mills contributed seven minutes' 'visual music' for the last two instalments. The music had to be written quickly; Clarke did not receive an edited Part One until Sunday 20 February, little over a week before transmission

UK Gold first screened the serial in episodic form in August 1994

Enlightenment is now held by the BBC as D3 tapes taken from the two-inch broadcast tapes

Alleyway; Striker Foc'sle; Wrack Black Grid Room; Wrack Alleyway; Striker Companionway; Striker Ladder to Hold; Striker Hold
Tue 1 Feb 83 Television Centre Studio 1: Striker Stateroom; Striker Wheelhouse; Striker Companionway; Striker Alleyway

RADIO TIMES

Tue 1 Mar 83 Part One: Will the White Guardian be able to help the Doctor?
Wed 2 Mar 83 Part Two: Who are the Eternals?
Tue 8 Mar 83 Part Three: Will Turlough succeed in his mission?
Wed 9 Mar 83 Part Four: What is Enlightenment?

Foc'sle believe anything: Turlough (Mark Strickson) shares tall tales with the crew of the *SS Shadow*. © BBC

Dynamic duo? Tegan (Janet Fielding) looking anything but 'bolshy' at Wrack's reception. © BBC

The King's Demons

That Was Then But This is Now

BY PHILIP MACDONALD

DWM ARCHIVE

DWM 269

COMMISSIONING

Mon 22 Feb 82 *The Android* scripts commissioned for Thu 1 Jul 82; delivered Thu 22 Apr 82

PRODUCTION

Sun 5 Dec 82 Bodiam Castle, Bodiam, East Sussex [Woodland Near Castle; Castle]
Mon 6 Dec 82 Bodiam Castle [Castle]
Tue 7 Dec 82 Bodiam Castle [Castle; Castle Stable; Castle Tower]
Sun 19 Dec 82 Television Centre Studio 1: Dungeon; Corridor; Great Hall; Guest Chamber
Mon 20 Dec 82 Television Centre Studio 1: Castle Corridor; Dungeon; Great Hall; King's Chamber; Master's TARDIS; TARDIS Console Room
Sun 16 Jan 83 Television Centre Studio 1: King's Chamber [remount]; TARDIS Console Room [remount]

RADIO TIMES

Tue 15 Mar 83 Part One: Who is the true demon?
Wed 16 Mar 83 Part Two: Which of the King's champions will succeed?

Never ones to stand out in a crowd, the TARDIS crew blended in seamlessly in mediæval England ... © BBC

Silver nemesis: Davison poses with the 'disastrous' Kamelion. © BBC

Finding myself in Amsterdam recently, the prospect of spotting the odd *Arc of Infinity* location quite understandably popped into my head. What I didn't expect was an encounter with something from the other end of Season 20.

Tucked away behind an easily-missed doorway in an unremarkable stone edifice on the north bank of the Singel, not 50 feet from the bellhower that appears in the opening location shot of *Arc of Infinity*, lurks one of the city's less noted museums. You won't find Van Gogh's Sunflowers or Rembrandt's Night Watch here, nor will you learn anything about Ann Frank, or shipbuilding, or tulips, or indeed any other herbal product with which the Dutch capital may be associated. For this, in all its delightfully un-touristy shabbiness, is Amsterdam's Torture Museum.

None of your flashy *son et lumière* Chamber of Horrors nonsense here, you understand: no articulated mannequins repetitively beheading one another in slow motion. Just a mind-boggling array of implements of torture through the ages, crammed into a succession of winding corridors that make the Longleat exhibition look positively spacious.

As my companion and I proceeded down these ghoulish passageways, we had cause to reflect on the sheer imagination of our ancestors. Everyone's familiar with old chestnuts like the scold's bridle and the rack, but it's not until you've inspected such ingenious contraptions as the skull-crusher, the Judas cradle and the strappado that you begin to appreciate the sheer depths of depravity we humans are capable of. And then, suddenly, there she was: the iron maiden. Not just any old iron maiden either, but the absolute spitting image of the one in *The King's Demons*.

The thing about the iron maiden, as an informative placard was at pains to remind us in several different languages, is that it's largely a pile of unhistoric piffle. Although such implements undoubtedly existed in mediæval times, scholars are agreed that they were probably nothing more than an unpleasantly claustrophobic variation on the pillory – something in which to lock miscreants for a couple of hours to give them a chance to consider their misdeeds. The idea that they were ever lined with murderous spikes is a romantic invention of the 18th century, a product of the late Georgian vogue for blood-and-thunder Gothic novels which popularised an imperfectly understood mediæval past. *The Holy Terror* star Peter Guinness may well shove Johnny Depp's mother inside one in *Sleepy Hollow*, but he's allowed to – *Sleepy Hollow* is set over 500 years after The King's Demons.

Unfortunately, the iron maiden blunder is far from being the only gaffe in the cod-mediæval vision of Plantagenet England we're offered by *The King's Demons*, which as a historical document has less in common with Simon Schama than with the first series of *The Black Adder* (originally shown just a few weeks after the Doctor's escape from Fitzwilliam Castle, and boasting some suspiciously similar-looking sets too!). We should applaud writer Terence Dudley's well-intentioned challenge to the facile and inadequate folk image of 'Bad King John', but the rest of his historical revisionism is decidedly suspect. Once you've dismissed, as many rightly have, the Doctor's ludicrous suggestions that Magna Carta was the foundation-stone of 'parliamentary democracy', that John was in favour of it, and that preventing it would somehow allow the Master to gain control of the Earth, is there anything left in *The King's Demons* to enjoy or respect?

Well yes, happily, there is. As ably demonstrated by the recent success of *A Knight's Tale* (which, funnily enough, was also a working title for *The King's Demons*), historical swashbucklers don't necessarily require historical authenticity to succeed. Like *A Knight's Tale*, *The King's Demons* gets by on an engagingly lively atmosphere, a splendid guest cast, some great music and sumptuous location work (at Bodiam Castle in Kent – and you should go there too, by the way. It's beautiful).

So let's be kind to *The King's Demons*. It's nobody's favourite *Doctor Who* story; I doubt that it's even anyone's favourite Davison story. But for all its faults it's a very warm, comforting little slice of *Doctor Who*. It's like an old dressing-gown that you've never quite got around to throwing away – a little tatty, a little embarrassing, but just sometimes, when nobody's about, a wonderfully comfy thing to slip on.

ARCHIVE EXTRA

- Newly-trained director Tony Virgo was booked on Wednesday 16 December 1981 and joined the crew on Monday 25 October 1982
- Bodiam Castle was selected as being the closest castle to London in usable condition. The jousting sequence was too ambitious and the crew ran out of time to shoot all of it
- Rehearsals for studio recording overlapped with rehearsals for the pantomime *Cinderella*, starring Peter Davison (the Doctor) and Anthony Ainley (the Master); Davison and Ainley rehearsed *Doctor Who* in the mornings before being released to work on the pantomime. Davison felt that Kamelion was a disaster from the outset

Jakob Lindberg pre-recorded his lute music for the King's Song at Television Centre on Friday 10 December. Incidental music was recorded by Lindberg on Monday 7 February at Maida Vale Studio M, with Tim Barry recording percussion on Wednesday 9 February in addition to Jonathan Gibbs' music recording on Saturday 5 February

There were numerous technical problems in studio. Recording on Sunday 19 December began 11 minutes late due to a camera fault, while lighting problems dogged work on Monday 20 December

Editing took place between Friday 14 and Tuesday 25 January, with dubbing on Tuesday 8 and Friday 18 February 1983. Mark Strickson (Turlough) dubbed a section of Part Two on Tuesday 10 February

The serial is now held by the BBC as D3 tapes taken from the two-inch broadcast tapes

Extras (additional): **Tammy Punwa, Sharon Rose, Christine Finnes, Mary Kirby, Nicky Trew, Valerie Vay, Barbara Champion, Mike Dixon, Bill Barnsley, Ron O'Neill, Les Fuller, Joe Farley, Dawn Devey, Steve Jackson** Spectators; **John Stoner** Male Servant; **Nick Orton, Steve Roger** Knights; **Sue Kear, Audrey Harvey** Ladies.

Turlough, hoping the spikes really were a romantic invention of the 18th century. © BBC

The Five Doctors

Sweet Dreams (Are Made of This)

BY DAVE OWEN

It's that man again: Anthony Ainley's Master returns to menace the five ... er, four-ish Doctors. Typical . © BBC Video

The very title of *Doctor Who*'s 20th anniversary celebration was enough to warn of the paucity of invention within. Not only repeating the premise of the previous decade's reunion, the story also adapts *The Three Doctors*' title, unsubtly inviting comparison with the earlier story, and harshly illuminating the fact that this one doesn't really boast five Doctors at all. Ten years previously William Hartnell did appear, albeit fleetingly; this time old footage and another actor represent him. There's nothing wrong with Richard Hurndall's performance whatsoever – he's a believable Time Lord (and would have been an inspired choice for Lord President Borusa). But he's not William Hartnell. Just look.

Tom Baker's reticence to participate should have triggered a complete rethink for the project – if you went to see the Rolling Stones and the guy with the lips didn't turn up, you'd feel cheated. Although his establishing scene is every bit as characteristic as the others, it's impossible to imagine Baker performing alongside them and his absence makes precious room for a crowded cast list. However, the spontaneous wit, which had defined much of the series – and which is very much present and correct in the *Shada* clips – is missing. Just listen.

If Roy Wood had his wish, and it really could be Christmas every day, he'd soon get fed up with unwrapping presents and eating turkey. But that's precisely what *Doctor Who* was like in 1983; every story had the formerly precious treat of an old friend or foe returning. And so, unbelievably, *The Five Doctors* is the second story within the year about a traitor on the High Council. Any hope whatsoever that the Time Lords might present remoteness, mystery or power is rendered futile. Instead, they deliver something far more precious – the Council Chamber scene. Presumably, this comic masterpiece, in which Paul Jericho's performance almost knocks down the walls (delivering "we have a power-boosted open-ended transmat beam" as though every word were of vital import), and Philip Latham and Anthony Ainley appear to compete for the 'most marbles orally secreted' title – was not reshot because the gallery was rendered helpless with laughter. I have an actor friend, whose party piece is to enact said scene, and even without the setting – seemingly the boardroom of a Berkshire software house – it is enduringly hysterical.

Elsewhere, it's a busy day for the Doctor – the action appears to span late morning until early evening of a single day. Each of the old Doctors gets a vignette adventure or two on the way to the main action, and as an anthology rather than a novel, the production shines. Miraculously, the Daleks hadn't appeared for a few years, and the textbook cameo here (the timeless silhouette heralding subsequent pursuit down claustrophobic corridors) feels special and leaves one wanting more. Moreover, if seeing the Second and Third Doctors rejoin their old friends does not evoke so much as a wistful sniff then you're as emotionless as the beautifully-filmed Cybermen.

Wisely, writer Terrance Dicks ignores the causal ramifications of the Fifth Doctor having experienced the events of the story three times previously – and ploughs on regardless, cheekily having the Second Doctor say of the Third, "still finding menace in your own shadow", as if they met to compare notes on a regular basis. At the end of *The Three Doctors*, having learned more about the Time Lords than ever before, *Doctor Who* was significantly changed, with the Doctor regaining his freedom and the UNIT era effectively ended. At the end of *The Five Doctors*, nothing at all has changed. The story takes from the series, but does not give.

Hugely entertaining, sentimental and exciting, *The Five Doctors* is more fun than *Doctor Who* had been for quite a few years. But like slaughtering your last chicken, it's a tactical rather than a strategic move. How very apt that each time an old Doctor appears, the present one weakens. His true enemies here are not Borusa and the Master, but his previous selves. Exercises like this can serve to end or revisit series, but do little to perpetuate ongoing ones. Following a season that had already featured Gallifrey, The Brigadier and the Master, *The Five Doctors* is not so much a special, as a typical.

DWM ARCHIVE

DWM 313

COMMISSIONING

Wed 1 Dec 82 *The Five Doctors* commissioned

PRODUCTION

Sat 5 Mar 83 Plas Brondanw, Llanfrothen, Gwynedd [Eye of Orion; Rose Garden]
Mon 7 – Tue 8 Mar 83 Carreg-Y-Foel-Gron, nr Ffestiniog, Gwynedd [Wasteland 1]
Wed 9 Mar 83 Carreg-Y-Foel-Gron [Wasteland 1; Wasteland 2]
Thu 10 Mar 83 Manod Quarries, Ffestiniog, Gwynedd [Caves; Wasteland 2]
Fri 11 Mar 83 Manod Quarries [Wasteland 2]; Plas Brondanw [Eye of Orion – remount]
Sun 13 Mar – Mon 14 Mar 83 Manod Quarries [Wasteland 2]
Tue 15 Mar 83 Cwm Bychan, Llanbedr, Gwynedd [Wasteland 3]
Thu 17 Mar 83 Tilehouse Lane, Denham Green, Bucks [Road]; Haylings House, Denham Green, Bucks [UNIT HQ]; 2/15 West Common Road, Uxbridge, Middx [Sarah's House; Bus Stop]
Fri 18 Mar 83 Ealing Film Studios: UNIT; Roof
Tue 29 Mar 83 Television Centre Studio 6 : Game Control; Tower Corridor; Gallifrey Corridor; Gallifrey Capitol; Conference Room; TARDIS Console
Wed 30 Mar 83 Television Centre Studio 6: Conference Room; Capitol Corridors; Game Control; Metal Corridors; TARDIS Console
Thu 31 Mar 83 Television Centre Studio 6: Tower Main Gate; Rassilon's Tomb; Tower Anteroom; TARDIS Console

RADIO TIMES

Fri 25 Nov 83 [no synopsis]

Hide and Seek

Party over! Back to work! On the morning after the season before, Doctor Who has a very sore head. But not to worry – the real hangover won't kick in until much later. The last days of the Fifth Doctor and the making of Season Twenty-One, by Andrew Pixley.

Peter Davison's third year on *Doctor Who* began amidst the intense media build up to the BBC's celebration at Longleat, and the production of the anniversary programme, *The Five Doctors*, which would maintain high levels of publicity through the summer to its November transmission. The viewer research conducted on Season 20 was somewhat mixed, but generally positive – so the mix would continue much as before as script editor Eric Saward continued to arrange scripts for the new season. Anthony Steven, a veteran BBC writer, was commissioned to write *A Stitch in Time* – a possible story to introduce the Doctor's sixth incarnation at the end of the new season. The decision was also taken to rework Eric Pringle's *The Awakening* into a two-part story for the new season since there was insufficient material to sustain its four-part structure.

Press coverage of the anniversary serial during the broadcast of *Enlightenment* in the early part of March was extensive, and there was more to come as the series drew to its premature and rather muted conclusion with *The King's Demons* mid-way through the month. BBC continuity trailed details of the 'Twenty Years of a Time Lord' event at Longleat over Easter Weekend. A press call – with Tom Baker's Doctor represented by his facsimile from Madame Tussauds – was held on Thursday 17 March, with most papers covering the story the next day. Patrick Troughton, Jon Pertwee and Peter Davison were all interviewed by Sue Lawley on *Nationwide*, whilst Verity Lambert, the show's original producer and now a major figure in the film and television world, gave her recollections of the show's launch to Richard Kershaw. Over the next week, Davison presented the award for Best Children's Programme at the BAFTA ceremony and was joined by Janet Fielding and Mark Strickson to chat to viewers on *Saturday Superstore* on 26 March. Letters featured on *Points of View* on Friday 25 criticised Anthony Ainley's less-than-convincing French accent as heard in *The King's Demons* (the first episode of which had rated very low with less than six million viewers). With the BBC Radiophonic Workshop celebrating its 25th anniversary at the same time (prompting items on *Woman's Hour*, *The Steve Jones Show* and *Nationwide* on Thursday 30 March; the latter featuring a clip from *The Ark*), the publication of *The Doctor Who Technical Manual* by Severn House, and Suchards issuing an *Invasion of the Daleks* Easter Egg, *Doctor Who* had seldom had so much publicity.

As *The Five Doctors* was being recorded at the end of March, Saward lined up another story for the new season. With the enforced break in production for *Enlightenment* over the Christmas period, director Fiona Cumming had taken a last minute holiday in Lanzarote and sent a postcard to producer John Nathan-Turner, suggesting the island as a location for a *Doctor Who* serial. Keen to maintain at least one story each year having overseas shooting, Nathan-Turner agreed. Despite personal issues with the producer, Peter Grimwade was commissioned for *Planet of Fire* – on the proviso that it should be filmed in Lanzarote, include the Master, write out Turlough and introduce a new female companion. Peri – a diminutive form of Perpugilliam Brown – was developed by Saward and Nathan-Turner as a botany student; as a nod to the dedicated fan following the series now had in American syndication, it was also decided that Peri would be a native of the USA.

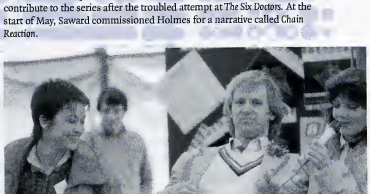
On the Bank Holiday morning of Saturday 2 April, Nathan-Turner was interviewed by Patrick Stoddard for the Radio 4 programme *Breakaway*, and encouraged Doctor Who fans to consider seeing the stars of the show at Longleat that weekend. Thus, over Sunday 3 and Monday 4, the stately home throbbed with crowds for *Twenty Years of a Time Lord* which far exceeded what BBC Enterprises had ever expected. Many guests who had worked on both sides of the cameras in the show's history turned up, including all the surviving Doctors and many companions. Episodes still held by the BBC were shown on projector screens and sets from *The Five Doctors* were on display. 13,000 tickets had been pre-sold for the event, but over the weekend a total of 56,000 people actually attended. The event made the BBC evening news because of the chaos caused on the country roads by those attempting to attend the event without having booked tickets, and most of *The Ed Stewart Show* – which was broadcast live from the celebration on the second day – was spent urging people without tickets not to come along. A cavalcade of new merchandise was available for fans to spend their money on: numerous T-shirts and stickers, stationery, a TARDIS playtent, a Viewmaster of *Castrovulva*, some Profile Prints artwork of famous monsters by Andrew Skilleter, and various new books. BBC Software embraced the new home technology of the microcomputer with *Doctor Who: The First Adventure* written by a 17-year-old devotee. And, to keep the show in the public eye, BBC2 screened the 1966 movie *Daleks – Invasion Earth 2150AD* in a season of science-fiction movies on Tuesday 5 April. In the meantime, disgruntled families who queued to enter Longleat and then saw nothing aired their grievances in the papers; a Mrs J M Foster stated her disappointment at the event in *The Daily Mail* on Friday 8 April, and others followed suit.

A significant number of those attending the Longleat event were American, and organisations such as the *Doctor Who Fan Club of America* and NADWAS (North America Doctor Who Appreciation Society) were growing larger – attracting 30,000 members at their peak. Organisers Ron Katz and

IN 1983-84 'DOCTOR WHO' HAD PROBABLY ITS HIGHEST PUBLIC PROFILE SINCE THE WAVE OF DALEKMANIA IN THE EARLY 1960S

Chad Roark met Nathan-Turner at the event and discussed another major event for November – this time in Chicago. Nathan-Turner was very supportive of the DWFCA, regularly contributing to the *Whovian Times* newsletter issued by the large, commercial organisation.

With Longleat completed and two months before production on Season Twenty-One began, Davison took a well-earned holiday with his wife in Australia – another country where *Doctor Who* was popular and where the ABC network (which had screened *Doctor Who* since 1965) had agreed to co-finance *The Five Doctors* via BBC Enterprises. After his return, Davison was then involved in a special new Christmas Day episode of *All Creatures Great and Small*, recreating his role as Tristan Farnon; this was made between Monday 25 April and Friday 3 June, and a clause in Davison's contract initially noted "Hair to be cut/styled to the BBC's requirements but in consultation with 'Dr Who'". Thoughts were now given to the serial in which Davison would depart, and Saward was still keen to have Robert Holmes contribute to the series after the troubled attempt at *The Six Doctors*. At the start of May, Saward commissioned Holmes for a narrative called *Chain Reaction*.



Janet Fielding, Peter Davison and Sarah Sutton address the party faithful at the *Twenty Years of a Time Lord* event at Longleat House.

Left: "Shall I give it another year? Nahhhh!" Right: Don't just sit there! Shoot him now, you fools! Below: The Doctor realises the gravity of the situation on Frontios. ALL © BBC

Furthermore, looking ahead to Season Twenty-Two, the notion of doing double-length episodes of *Doctor Who* had been put forward; BBC Drama seldom made half-hour shows anymore, apart from soap opera serials, and longer episodes might also be more attractive for overseas sales. As such, *Timelash* by Glen McCoy was the first of the new stories to have scripts commissioned for 45-minute episodes during mid-June, a few weeks after scripts for Robin Squire's *Ghost Planet* were commissioned. Auditions for Peri were held during May, by which time Janet Fielding's departure from the series – in *Resurrection of the Daleks*, a slightly revised version of the abortive *The Return* – had been made public. Davison did another press photocall with a number of the previous *Doctor Who* girls on Friday 20 May, and Lionheart – who distributed *Doctor Who* in North America – announced that they would be attempting to have a coast-to-coast gala screening of *The Five Doctors* on PBS stations over the anniversary in November.

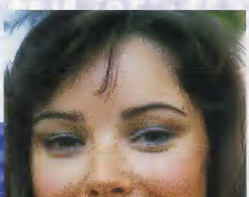
By May, Nathan-Turner and Saward had finalised their plans to spread the departure of Tegan, Turlough, Kamelion and the Doctor throughout the season, while introducing the new Doctor in the final serial to give a taster of the future; Davison was initially unhappy not to be doing three complete seasons in the role. During the spring, Nathan-Turner already had in mind one actor to replace Davison – an actor called Colin Baker who had been prominent in the BBC drama *The Brothers* and whom he recalled being very entertaining around the time of *Arc of Infinity* (which Baker had guested in). Baker visited Nathan-Turner to discuss the role just before production began on *Warriors of the Deep* – the first serial of the new season – in mid-June. Although the offer which Baker accepted was kept secret, a chance meeting with Davison meant that the current Doctor soon guessed the identity of his successor. Davison's departure was hinted at in an edition of *Take Two* broadcast on Tuesday 21 June.

Warriors of the Deep encountered various problems in production; the planned location filming was postponed because the crews were needed elsewhere to cover the General Election that had been called for Tuesday 14 June. As such, the outside broadcast recording was sandwiched between the two studio sessions where there was a great deal of unhappiness with the costume of the undersea creature the Myrka, which was not ready for use. As production progressed on the unhappy serial, Nathan-Turner selected British actress Nicola Bryant to play Peri Brown. Bryant, who had American citizenship through her marriage to an American drama coach, was encouraged to play down her marital status and give the impression that she hailed from America when presented to the press on Tuesday 5 July, and during an interview on BBC1's *Breakfast Time* the following morning.

With more script ideas, including *Hex* by Peter Ling and Hazel Adair and *Children of Seth* by Christopher Bailey, commissioned, the production team embarked upon location shooting for *The Awakening* in late June, and Nathan-Turner continued his appearances along with stars such as Anthony Ainley at events such as a NADWAS in Columbo Ohio on Saturday 23 and Sunday 24 July. Peter Davison's departure was announced on the BBC News on Thursday 28 July, promoting an item the next day on *Breakfast Time* and also an interview between Davison and Fran Morrison – with Nathan-Turner in attendance – on *South East at Six*, the local opt-out on *Nationwide*, on Friday 29. As usual, the popular press was alive with suggestions as to whom Davison's replacement might be, with Brian Blessed being a popular choice and the *Daily Express* hinting that the new Doctor might be a woman (a gimmick repeated from Baker's departure in 1980). Davison and his wife then appeared together on *Breakfast Time* on Wednesday 3 August just before recording of *The Awakening* got underway.

It was an unpleasant news event that saw *Doctor Who* next in the tabloids, as Peter Arne – a guest star in the forthcoming serial *Frontios* (the new title for *The Wanderers*) was found battered to death in his flat on Tuesday 2 August; his role as Mr Range was rapidly filled by William Lucas when rehearsals for the studio-bound serial began a couple of weeks later. Scripts for Philip Martin's *Domain* – now called *Planet of Fear* – continued to arrive in the new 45-minute format, and Livanthian was commissioned from Brian Finch. And, as the press continued to suggest all manner of bizarre names to fit the bill as Doctor Number Six, Colin Baker was presented to the world on Friday 19 August – alongside Nicola Bryant who had been contracted for 12 episodes Tuesday 9 August. Extracts of Baker's Commander Maxil gunning down Davison's Doctor in *Arc of Infinity* were shown on the BBC News along with a brief interview with the new actor. The following week, the remaining scripts for Baker's debut story – now entitled *The Twin Dilemma* – were delivered by Anthony Steven.

World International's *Doctor Who Annual* appeared in August, with the Doctor, Tegan and Turlough working with the Brigadier and UNIT and again thwarting the Master in various tales; the anniversary annual also contained features on the history of the series and its costumes. To keep *Doctor Who* firmly in the minds of BBC1 viewers during the summer, Nathan-Turner had initially selected two repeats – *The Visitation* and *Black Orchid* – for screening on a nightly basis during August, and was then allocated an extra four slots at short notice which prompted an out-of-sequence repeat of *Kinda* between the two while the press interviewed Colin Baker, and Peter Davison continued recording on *Frontios* at Television Centre. *The Five Doctors* was now undergoing final editing and dubbing, with a shortened version made for 'networking' across the PBS stations organised by Lionheart. Nathan-Turner allowed a sneak preview of *The Awakening* to appear on Noel Edmunds' *The Late, Late Breakfast Show* on Saturday 10; Davison was present to receive a 'Golden Egg Award' for "Technical Excellence in a Dramatic Programme' on behalf of the show – the incident being the now famous out-take of a horse demolishing a prop lych gate during filming. At the same time, the Daleks were active in London again as location shooting on *Resurrection of the Daleks* in mid-September provided



Left: Chicago's *The Ultimate Celebration* saw Davison joined by three of his predecessors. Right: Perpugilliam Brown is introduced to the press. © BBC **Below: The Doctor resorts to gunplay in *Warriors of the Deep*.** © BBC

another ideal photo opportunity for the British press.

W.H.Allen also managed to strike full distribution deals for their books in the lucrative markets of North America and Australia. The company, who had been publishing the *Doctor Who* novelisations in hardback under their own name and via Target Books in paperback, now issued a major hardback volume to celebrate the anniversary. Hitting the shops on Thursday 15 September, Peter Haining's lavish compendium of interviews and articles – entitled *Doctor Who: A Celebration* – launched a new range of large format hardbacks for W.H. Allen about the show, and was even discussed by former producer Barry Letts on Radio 2's *The John Dunn Show* on Thursday 22 September. In the meantime, writers Pip and Jane Baker were asked to develop a storyline about a new female Time Lord enemy for the Doctor called *Too Clever By Far*.

Colin Baker was formally contracted to play the Doctor on Tuesday 4 October, the day before the second studio session on Janet Fielding's final story, *Resurrection of the Daleks*, began at Television Centre. The following week saw the release of *Doctor Who: Revenge of the Cybermen*, one of the very first titles from the fledgling BBC Video arm of BBC Enterprises as its dipped its toes into the rapidly expanding market of pre-recorded videotapes. Edited into a single compilation and sporting a cover with images drawn from anywhere other than the story concerned, *Revenge of the Cybermen* hit the shelves in VHS, Betamax and Video 2000 formats on Monday 10 October at a price of £39.95 – making television *Doctor Who* buyable and consumable for the true devotee for the first time; Thorn EMI had released both the 1960s Peter Cushing movies in 1982. And, also from the show's past, two instalments of the missing epic *The Daleks' Master Plan* came to light in cans of film stored in the basement of a London church.

The British press were out in force for the journey to Lanzarote made by the *Doctor Who* team to film exterior sequences for *Planet of Fire* in mid-October. Davison and new girl Nicola Bryant agreed to adopt James Bond style poses for photographers, while Nathan-Turner blackmailed another reporter into not doing a sensationalist item about a guest cast member who was homosexual. Back in London, mid-way through recording of the serial at Television Centre, the National Film Theatre staged a two-day celebration of *Doctor Who* over the weekend of Saturday 29 and Sunday 30 October. *Doctor Who: The Developing Art* showcased around 80 episodes of the series, from the unbroadcast pilot to *The King's Demons* Part Two, interspersed with panels and interviews with cast and crew – an unprecedented sort of event for a mere television programme, but one which was so heavily subscribed to that it convinced the British Film Institute of the profitability of screenings of cult television material. Local NFT arts cinemas also screened batches of the episodes around the UK, starting with Tyneside in mid-December and continuing with Leicester in January 1984. *Doctor Who* also became a subject for academic media study as Macmillan published *Doctor Who: The Unfolding Text* by John Tulloch and Manuel Alvarado.

As with the show's tenth anniversary, *Radio Times* produced one of their increasingly rare special magazine issues for *Doctor Who*'s latest milestone; suggested by Nathan-Turner, this went on sale on Thursday 3 November and included numerous interviews along with a history of the show written by fan advisor to Nathan-Turner, Ian Levine.

During the month, articles about the anniversary itself appeared everywhere from *The Times* to campus newspapers in the USA. Mark Strickson completed his final full story when *Planet of Fire* finished taping in the second week of the anniversary month. While shooting on Davison's swansong, *The Caves of Androzani* (the new title for *Chain Reaction*) got underway in a rain-sodden Dorset, a strike-affected *Radio Times* hit the news-stands on Thursday 17 November with Andrew Skilleter's cover art depicting the five Doctors and the Master – heralding the UK broadcast of *The Five Doctors*.

Unfortunately for British fans, America was to get the better deal over the anniversary week for two reasons. Firstly, BBC1 scheduling had decided that it would be best for *The Five Doctors* to be delayed from its intended transmission of Wednesday 23 November – the actual anniversary – and instead go out two days later during the annual *Children in Need* telethon supported by the BBC. However, the Lionheart coast-to-coast screening would go ahead on the anniversary itself. Secondly, a commercial organisation called Spirit of Light staged an expensive convention called *Doctor Who: The Ultimate Celebration* in Chicago over three days from Friday 25 November – and since they could offer large business fees, had managed to book nearly every cast member associated with the show, including all four surviving Doctors. This had forced the cancellation of a British convention which was then being organised by the DWAS around the same time.

British viewers were, however, bombarded by *Doctor Who* over the week leading up to *The Five Doctors*. Fielding, Strickson and Nicholas Courtney came together on BBC1's *Pebble Mill* on Monday 21 to discuss the special (a clip of which had been shown on the previous Saturday's *Saturday Superstore*) – while later the same day, Richard Hurndall and Peter Davison joined a line-up of *Doctor Who* monsters on the ever *Who*-friendly *Blue Peter* to preview the show; the two Doctors arrived in a minibus paid for by donations from the Longleat event and some more clips of old episodes were shown. BBC2's closedown on Wednesday 23 paid tribute to the show by showing colour slides from the series and – much to Nathan-Turner's dismay – the Dicks novelisation of *The Five Doctors* appeared on bookshop shelves *before* the transmission of the story itself. The producer had gone to great lengths to stop too many details of the special becoming known, to the extent of having passages of text removed from Haining's *A Celebration*. Unhappy with W.H.Allen, Nathan-Turner discussed having the licence for the novelisations given to the BBC, although the unease was soon resolved, and publications continued as normal.

When *The Five Doctors* went out on Friday 25, *Doctor Who* was probably at its highest profile since the wave of Dalekmania of 1964/65 – and seven-and-a-half million viewers tuned in. Although the special was marred in

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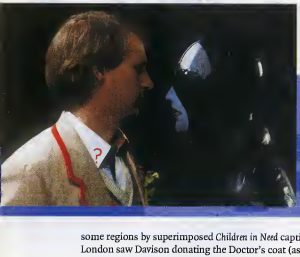

Left No, we're not going to do a "kiss me!" gag. The Doctor faces Jek in *The Caves of Androzani*. Right: The shape of things to come – Colin Baker as the Sixth Doctor. Shame he had to get changed ... ALL © BBC

some regions by superimposed *Children in Need* captions, BBC1 viewers in London saw Davison donating the Doctor's coat (as worn up to *Warriors of the Deep*) to raise money for the good cause – although, as the actor told presenter Terry Wogan, he was in fact en route for America at that moment – the item having been recorded at Broadcasting House on the morning of Monday 14 November. Attended by 20,000 fans and all four surviving Doctors, *The Ultimate Celebration* was viewed both as a success and a disaster, with fantastic guests and screenings spoilt by poor organisation. A BBC film crew was in attendance at the event, with coverage appearing on Sunday 27 on *Did You See ...?* as well as the *BBC News* and *Newsround* on Monday 28. Cashing in on the popularity of the series, BBC Records licensed an Australian novelty record entitled *Doctor Who Is Gonna Fix It* by a group called Bullamakanka and released it in the UK; meanwhile David Booth Publishing suggested a *Doctor Who* pop-up book which never went into production.

Back at the production office – things were not going smoothly. Industrial action, this time by scenery shifters, had again taken its toll, and the first studio session for *The Cave of Androzani* planned for the start of December had been abandoned. In addition to this, Steven's scripts for *The Twin Dilemma* had proved unusable, forcing Saward into a substantial rewrite of the later episodes. *The Caves of Androzani* finally entered the recording studios at Television Centre in mid-December – with Davison having made a second 'Golden Egg' appearance on *The Late, Late Breakfast Show* on Saturday 10 December.

Warriors of the Deep kicked off Season Twenty-One of *Doctor Who* on Thursday 5 January, for this third and final year as the show's star, Peter Davison found his episodes going out at 6.40pm on Thursdays and Fridays. The following week, the delayed final studio session for Davison was finally completed at Television Centre, and production wrapped on *The Caves of Androzani* and Davison's tenure as a Time Lord. Colin Baker was introduced to the press in costume on Tuesday 10 January, and from then on was the main focus of the tabloid cameras. The regeneration itself was recorded on Davison's final night in studio, Thursday 12 January, hours after the broadcast of *Warriors of the Deep* Part Three. The following day, Davison was

THE END OF DAVISON'S ERA SAW 'DOCTOR WHO' APPEARING EVERYWHERE FROM 'THE TIMES' TO COLLEGE NEWSPAPERS IN THE USA

contracted to appear as Henry Mynors in a BBC adaptation of *Anna of the Five Towns* which would begin production in Birmingham on Tuesday 24 January. With his *Doctor Who* work complete, on Thursday 16 February, Davison was paid for the additional four-part story which he had been contracted to but never made.

With the demise of *Nationwide* and the introduction of its Sixty *Minutes* replacement, *Doctor Who* now began in the earlier 6.40pm slot which placed it opposite either news programmes and the ever-popular *Crossroads* on Thursdays, and more news programmes and the start of the very popular new American action series *The A Team* on Fridays.

As *The Awakening* and *Frontios* were broadcast in late January, production continued with the belated *The Twin Dilemma*. For the broadcast of *Resurrection of the Daleks* in mid-February, Nathan-Turner was confronted with a choice because of the BBC's scheduling of their Winter Olympics coverage: *Doctor Who* could go off the air for two weeks, or *Resurrection of the Daleks* could be screened in two double-length episodes as a dry run for the following season. Unfortunately, coverage of the world-class sports from Sarajevo in Yugoslavia also knocked Davison and a Dalek off the cover of the *Radio Times* and through the magazine to a *Back Page* feature heralding the first encounter between the fifth Doctor and his arch enemies. Both episodes were also promoted by highlighted clips shown on *BBC Breakfast Time* on the day of broadcast, and the first featured as one of the television highlights of the week on *Did You See ...?* on Sunday 12. *Breakfast Time* also previewed the first appearance of Peri in that evening's *Planet of Fire* Part One on Thursday 23 February, and most of the tabloids carried stories about Nicola Bryant that morning too.

The 6.50pm scheduling on Wednesdays for *Resurrection of the Daleks* paid off as it gained viewers against ITV's lightweight gameshow *Name That Tune* over the two Olympian weeks. The new Thursday/Friday schedule had done little to improve *Doctor Who*'s overall audience which continued to hover around the seven million mark – the Friday episode getting a lower audience since this was a night when the viewing public traditionally abandoned their television sets and went out for the evening. However, the Dalek instalments – and Tegan's departure – gained almost a million more viewers than the 25 minute instalments, giving some reassurance to the BBC that the duration change was a good move.

After the Lanzarote-based serial had been shown and audiences saw Turlough rejoin his own people, Peter Davison's final and highly-regarded adventure, *The Caves of Androzani* was shown from Thursday 8 March – and before the serial had even completed, all the interviews and promotional features were already starting to focus on his garishly costumes successor. Shortly after 7pm on Friday 16 March 1984, BBC1 viewers awaited the new incarnation of a much-loved TV hero of over twenty-years standing, as the short-sighted, mild-mannered cricket-loving young gentleman of time and space selflessly laid down another of his lives so that others might live.

Davison and his successor both attended the Greenwood Theatre to discuss the regeneration on Party on Tuesday 20 March. On Saturday 17 March, *The Scotsman* commented "The series is now breaking new ground, the feelings in it are of a more adult character. The Doctor ... is beginning to grow up." And so, Peter Davison's era as the Doctor was over. In his three years the show had regained its lost viewers, establishing itself again as one of the BBC's flagship dramas. The scripts had aimed for a new level of more adult complexity, while the production team had learnt to exploit the show's past. The merchandise world for the series had exploded in a way not seen since the 1960s, and *Doctor Who* had proudly celebrated the two-decade milestone seldom attained by a drama series. It had grown up in many ways – but adulthood would see the show being given a far rougher ride than it had enjoyed in its adolescence ...

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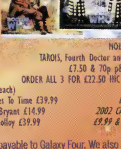

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Warriors of the Deep

Close (to the Edit)

BY GARY RUSSELL

DWM ARCHIVE

DWM 199

COMMISSIONING

Fri 10 Sep 82: *Warriors of the Deep* [working title] scripts commissioned. Parts One and Two delivered Mon 25 Oct 82, Part Three on Mon13 Dec 82 and Part Four on Thu 6 Jan 83

PRODUCTION

Thu 23 Jun 83 Television Centre Studio 6: PS Unit; Airlock Five; Corridor; TARDIS
Fri 24 Jun 83 Television Centre Studio 6: Airlock One; Corridor; Detention Area
Tue 28 Jun 83 Royal Engineers Diving Establishment, Marchwood, Hants: Hydro Tank
Wed 29 Jun 83 Shepperton Studios Stage A: Sea Base Four Cooling Chamber; Silurian Ship
Thu 30 Jun 83 Shepperton Studios Stage A: Silurian Ship; Sea Devil Ice Chamber
Mon 4-Thu 7 Jul 83 Visual Effects Workshop, Acton: models
Wed 13 Jul 83 Television Centre Studio 6: Bridge Complex; Computer Bank Bay
Thu 14 Jul 83 Television Centre Studio 6: Bridge Complex; Chemical Store
Fri 15 Jul 83 Television Centre Studio 6: Storage Area; Corridor; Bridge Entrance

RADIO TIMES

Thu 5 Jan 84 Part One
Fri 6 Jan 84 Part Two
Thu 12 Jan 84 Part Three
Fri 13 Jan 84 Part Four

"Eat hexachromide gas (lethal to marine and reptile life, you know), you filthy lizard!" A Sea Devil expires. © BBC

Lessons in scaring the kiddies #1: Don't make your monster look like he's smiling ... © BBC

Eighteen years ago, I wrote my first ever piece of professional 'journalism' (in the loosest sense of the word) – the *Gallifrey Guardian* page in issue 85 of The Official Doctor Who Magazine. I'd been hired on a freelance basis by then editor Alan MacKenzie to supply the written content for the mag. Three issues later, my first review of anything Whoish was printed – a review containing the immortal words, "*Warriors of the Deep* was a flawless story". This phrase has haunted me ever since. In my defence, I should point out that although these were the words you read, they weren't the ones I wrote, as is plain to see from the subsequent paragraphs – which underline the point I'd originally made. Before someone's red pencil got to it, the offending sentence ran: "By no stretch of the imagination could you call *Warriors of the Deep* a flawless story. Nevertheless ..." But marking, as it did, a significant point in my career, I always look back at Johnny Byrne's ambitious adventure with more affection than it deserves.

Going back even further in time, *Warriors* was the first story I had the opportunity to sit for six evenings and watch being recorded. Janet Fielding and wet green paint ... foam rubber doors that bounced ... noisy costumes that crackled as the actors walked, drowning out their lines ... the Myrka ... images burned onto my mind, not because they were dreadful (with hindsight, they obviously were), but because I was so excited to be able to see my favourite TV show in the world actually being made. No amount of book-writing or audio-producing can ever supplant that fantastic moment when I saw for the first time Peter Davison doing a re-take, or Mark Strickson tripping over a Silurian foot. This was Doctor Who coming together before my eyes.

Now, of course, I can look back at *Warriors* and say, with some justification, that it's not really very good in the final analysis. Poor Pennant Roberts, one of the most charming and creative directors I've ever met, lumbered with a story that was frankly unmakeable on *Doctor Who*'s budget, let down by a lighting director who clearly didn't understand the script and a terrible, terrible 'monster'. I read the script some days before seeing the studio nights (don't tell John Nathan-Turner ... d'oh!) and thought it was great. Which it is, in print – a clever story that never tells you whether Sea Base Four is part of an Eastern or Western Bloc (the mix of names and nationalities being deliberately misleading), and follows a political theme right through, the Silurians being little more than the small guys in the midst of someone else's war. Good dialogue, a terrific downbeat ending and Silurians who are intelligent, cynical and manipulative. Of course, the translation to screen lets it down – the Silurians squawk like Pinky and Perky, the supposedly claustrophobic human base is realised in bright white decor, and there are some less-than-attentive performances from great actors, all apparently playing the wrong roles (it's as if someone has thrown the names of the cast and the characters into a hat, matching them up completely at random).

Which brings me to my final personal memory of *Warriors*: always be careful who you slag off in print, because you never know when you'll find yourself in their house in London, drinking tea, enjoying their company, their warmth and their humour while interviewing them about their career – when they'll suddenly say, "And do you know, some bastard said in a *Doctor Who* magazine once that my performance was 'over the top', which is just rude and unpleasant. Good thing I never met him!"

Rest assured, I took the coward's way out. "Oh no," I said, "What an unpleasant person he must have been ..."

ARCHIVE EXTRA

One of writer Johnny Byrne's key inspirations was the problem faced by military planners of the day; although nuclear weaponry was now available to be unleashed against any opponents, could those in command rely on the weapons operators to perform their required tasks? For reference, Byrne was supplied with copies of *Doctor Who and the Silurians* and *The Sea Devils*. Watching these, he formed the notion that the Sea Devils were bred simply for battle as a commando force, and would be under the Silurians' control

Many script alterations were requested by unofficial series consultant Ian Levine, who felt that Byrne had got the basic premise of the Silurians all wrong. Since he was now working on another project in the USA, Byrne was unavailable to take on the rewrites himself, and had no alternative but to accept the changes made by script editor Eric Saward. Unhappy with the result – particularly the deaths of Vorshak and Icthar, and the depictions of both the Sea Base and Myrka – he had words with Saward, and so soured his relationship with the production office. Byrne submitted a storyline entitled *The Place of Serenity* (aka *The Guardians of Prophecy*) to Saward in July 1983, but it was never formally commissioned

Pennant Roberts was engaged as director on Tuesday 22 February 1983 to join the production on Monday 25 April. The first studio session should have taken place on Wednesday 29 and Thursday 30 June, but Programme Planning shifted this back by a week due to the calling of a General Election

Ingrid Pitt was originally up for the roles of Karina or Preston, but was offered the more substantial role of Solow. Icthar was originally to have been played by Robert Ashby (later used in Timelash), but he dropped out and the part went to Norman Comer, first cast as '2nd Silurian Companion'

Read-throughs took place on Tuesday 14 June and Saturday 2 July. During rehearsals, Myrka operators John Asquith and William Perrie were taken to the Visual Effects workshop at Western Avenue to see the costume only to find that it was not ready. The team's lack of preparation time was drawn to John Nathan-Turner's attention, but the producer did not appreciate the extent of the problems

Richard Gregory of freelance prop builders Imagineering constructed the Sea Devil masks to a design by Judy Pepperdine. The Silurian masks were redesigned by Mat Irvine

During the first day of studio recording, Nathan-Turner was called by Visual Effects to say that the Myrka would not be ready for recording the following day. Considerable rescheduling had already taken place on the serial and remounts and rescripting were impossible given such a short deadline. It was decided to record the following day with the unfinished Myrka; on the day, taping over-ran due to problems with the creature

Tuesday 28 June 1983: The water tank at the Underwater Diving School in Southampton should have been filled and warmed in advance of use. Instead, it was filled on the morning of the taping session, was freezing cold and made Davison very uncomfortable.

Friday 15 July 1983: Davison was still having to battle with Nathan-Turner to bring humour to his character. He did, however, manage to add the "What have you been eating?" gag where the Doctor dons a radiation suit taken from a marine guard in Part Two. Numerous late starts caused recording to over-run to 10.30pm on this final night. Planned CSO shots of the Sea Devils moving on the sea bed were scrapped

In a memo to Visual Effects head Michealjohn Harris, Mat Irvine outlined his problems with the serial – particularly the Myrka, which effects assistant Stuart Murdoch had worked hard to get ready in time. Irvine also stated that it had been known in advance that he would be three weeks late joining the production, but no alternative arrangements had been made

Warriors of the Deep is now held by the BBC on D3. UK Gold screened it in episodic form in August 1994 and as a compilation since November 1993

Extras [additional]: **James Coombes** *Voice of Sentinel Six*

The Doctor disguises himself in Seabase 4 coveralls. Hmm. Still beige though, aren't they ...? © BBC

The Awakening

Ghostbusters BY ANDY LANE

Malus aforethought: the Harkol probe makes its presence felt. © BBC

I was at the University of Warwick, studying for a degree in physics, when *The Awakening* was first shown. Future *Who* novelists Justin Richards and Craig Hinton were at Warwick at the same time, studying English and Mathematics respectively.

Justin was co-editing a small fanzine called *Black and White Guardian* (it seemed funny at the time) and he asked me to review *The Awakening* for him. It was the first real piece of analytical reviewing I'd ever done. Now that I'm something of a media tart, I find it rather humbling to look back and see where it all started.

I have that copy of *Black and White Guardian* in front of me now (Gary Russell and David J Howe also have pieces in there – it's a small world, or it was then). And reading my piece on *The Awakening*, I'm surprised how much I agree with it now, 17-odd years later. I claim up front that there's not a dull moment or a dull line in the whole thing. I mention the skills of the director, Michael Owen Morris, primarily shown in his ability to counterpoint disparate elements (the cutting between the pounding hoofbeats and the gentle schoolteacher in the opening sequences, the Roundhead soldiers standing outside a telephone kiosk, the 16th century boy running through a field bordered by electricity pylons). I highlight my favourite shot from any Peter Davison story – the Doctor's face being revealed as the TARDIS' Time Rotor drops slowly out of shot – and my favourite line from any Peter Davison story – the Doctor's response of "Fluently!" when accused of speaking treason. I draw attention to the fact that, despite it being only two episodes long, the story has an extended TARDIS-bound epilogue in which nothing really happens, and 'doesn't happen' with style. I carp in a gentle manner about the lack of explanation for the ghostly visitations of the old man and the scarred boy, and also about the fact that characters in front of the camera seem to be continually ambushed by characters hiding behind it, but these are minor criticisms.

Director Michael Owen Morris never worked on the show again; neither did the writer, Eric Pringle. Given that, together, they produced a story which is one of the three or four best Davisons ever made, and which showcases Davison's Doctor better than any other story, one has to wonder what they were supposed to have done wrong ...

I haven't seen *The Awakening* since it was on. I don't really know why, unless it's perhaps that I hesitate to overwrite my fond memories with harsh truth, but I remember it as being something made with care, which wasn't exactly true of all the stories around that time. And I find, as I read my old review and write my new one, that I'm feeling a warm nostalgia for all those years ago, for my friends, and for the *Doctor Who* I remember.

DWM ARCHIVE

DWM 282

COMMISSIONING

Aug 81 *War Game* story idea submitted

Thu 3 Mar 82 *War Game* [working title] breakdown commissioned for Thu 1 Jul 82 (changed to Mon 19 Jul); delivered Fri 16 Jul 82

Thu 2 Sep 82 Part One commissioned for Mon 11 Oct 82; delivered Wed 10 Nov 82

Fri 3 Dec 82 Part Two commissioned for Mon 10 Jan 83, with Parts Three and Four following on Mon 28 Feb 83. Part Two delivered Fri 7 Jan 83

Mon 13 Dec 82 *The Awakening* Part One re-commissioned; delivered Fri 7 Jan 83

PRODUCTION

Tue 19 Jul 83 Tarrant Monkton, Dorset [Ford]; Church of St Bartholomew, Shapwick, Dorset [Church/Meadow]; Market Cross, Shapwick [Village Green]

Wed 20 Jul 83 Church of St Bartholomew, Shapwick [Church]; Bishops Court Farm, Shapwick [Barn/Farmyard /Farmhouse]

Thu 21 Jul 83 Martin, Hants [Village Green]; Martin Down, Hants [Hillside]

Fri 22 Jul 83 Damers Cottage, Martin [Stable]

Thu 4 Aug 83 Television Centre Studio 6: Barn; Underground Passage; TARDIS Corridor; Church Nave

Fri 5 Aug 83 Television Centre Studio 6: Crypt; Church Nave; Vestry; Wolsey's Parlour; Box Room

Sat 6 Aug 83 Television

ARCHIVE EXTRA

Writer Eric Pringle's first *Doctor Who* commission was *The Angarth*, a four-part story intended for Season Fourteen. Because Pringle was a new writer, only the first two scripts were commissioned initially – on Monday 11 August 1975 to be delivered by Wednesday 1 October. Pringle delivered his scripts on Saturday 27 September, but heard nothing for some time – largely because script editor Robert Holmes was heavily involved in problems with *The Hand of*

The Doctor puts the finishing touches to his cunning May Queen substitute. © BBC

Centre Studio 6: Box Room; Wolsey's Parlour; Crypt; Church Nave; TARDIS Console Room

RADIO TIMES

Thu 19 Jan 84 Part One
Fri 20 Jan 84 Part Two

Fear and its replacement, *The Seeds of Doom*. Pringle therefore went ahead and completed Parts Three and Four without a commission, submitting these on Wednesday 10 March 1976. Producer Philip Hinchcliffe informed Pringle that they were not what was wanted on Wednesday 23 June 1976; the serial was not developed further

On Wednesday 1 September 1982, Eric Saward wrote to Pringle saying that he liked the outline for *War Game* – but, fearing it might prove expensive to produce, he wanted to discuss it with Pringle before commissioning him

The first script for *War Game* was accepted on Thursday 2 December 1982, on the understanding that Pringle would undertake rewrites; Pringle delivered Part Two and then redrafted Part One as guided by Saward

Saward's insertion and expansion of elements such as the Hakol probe, Raaga and tinclavic (described as a "black spongy substance") was to emphasise the science fiction aspects of the Malus' presence on Earth, and detract from its representation as an agent of the devil

On Monday 16 May 1983, Head of Series David Reid commented to John Nathan-Turner: "I urge you to be careful with this story ... Many of the images ... are pure horror movie and you run a great risk of making this too frightening for your TX time"

Thursday 21 July 1983: The village green at Martin was used for the main location photocall, although the reporters who turned up paid more attention towards Peter Davison's wife, Sandra Dickinson – much to Nathan-Turner's irritation. Two drummers, Sergeant Cooney and Drummer Tuite, were supplied by The Piping School at the Guards Depot in Brookwood, Surrey

The model church that implodes in Part Two was made in plaster by Visual Effects assistant George Reed, who took numerous reference photographs at the Shapwick location. The miniature sequence itself was filmed on a model stage at the Visual Effects workshop on Western Avenue

Peter Howell's incidental music score was realised as a joint effort with Dick Mills.

Extras [additional]: **Ray Sergeant** replaced Vaughan Collins as a *Farm Hand/Domestic/Villager*. In studio: **Jimmy Mac** was *Face and Torso*; **Nigel Tisdall** *Phantom Cavalier*; **Nigel Tisdall, Scott Free, Sean McCabe** *Phantom Roundheads*; **Bob Tarff, Peter Dukes** *Troopers*.

Frontios

Atmosphere BY MARK GATISS

AWM ARCHIVE

DWM 220

COMMISSIONING

Tue 24 Aug 82 *The Wanderers* breakdown commissioned
Fri 26 Nov 82 *Frontious* [working title] [sic] scripts commissioned for Tue 1 Feb 83; delivered Wed 16 Feb 83

PRODUCTION

Wed 24 Aug 83 Television Centre Studio 6: Excavation Area; Hatch from Research Room; Raw Tunnels; Central Cave
Thu 25 Aug 83 Television Centre Studio 6: Raw Tunnel; TARDIS; Large Cave; Tunnel System; Smaller Cave; Outside Small Cave
Fri 26 Aug 83 Television Centre Studio 6: Medical Shelter; Tunnel System; Raw Tunnel
Wed 7 Sep 83 Television Centre Studio 6: High Street; Colony Ship Hull; Colony Ship Entrance; Outside Medical Centre
Thu 8 Sep 83 Television Centre Studio 6: Research Room; Tunnel System; Out on the Hull; TARDIS; Raw Tunnel
Fri 9 Sep 83 Television Centre Studio 6: Colony Ship Corridors; State Room; TARDIS; effects shots

RADIO TIMES

Thu 26 Jan 84 Part One
Fri 27 Jan 84 Part Two
Thu 2 Feb 84 Part Three
Fri 3 Feb 84 Part Four

Lessons in scaring the kiddies #2: Don't make your monster look disconcertingly like Terence Trent D'Arby ... © BBC

Ab, *Frontios*. The shattered TARDIS. The deadly hat-stand. The chicken vol-au-vents. It was 1984, the season after the slightly dull anniversary one – and, barring the odd hiccough, didn't the future look very bright indeed ...?

Frontios, former script editor Christopher H Bidmead's excellent third script for the series, was first glimpsed in that ever-so-exciting trailer for the upcoming season. There were flashes of industrial grimness reminiscent of *Genesis of the Daleks*. It looked gloomy and atmospheric. There was that hint in the *Radio Times* special that the Doctor would find "that a Time Lord's TARDIS is not always his castle". And the Doctor was wearing his glasses! Yum.

Bidmead's stories have come in for some criticism lately as the comic excesses of the late Tom Baker period have swung back into fashion. For myself, I've always loved his mix of high science and smashing dialogue, and was intrigued to imagine how he might tackle a *Doctor Who* monster story.

The opening shots in which Captain Revere is sucked into the earth aren't terribly well done, but from the wonderful TARDIS scene onwards – "Not hat people are you?" – you're in safe hands. Bidmead, who co-created the character of Davison's Doctor, has him just right here: vulnerable without being wet; desperate without being a victim; witty, resourceful and tremendously useful in a crisis, like any good Doctor should be. Likewise, Tegan and Turlough have a good deal to do and you can see how much the regulars relished getting their teeth (or their slavering lips, in Mark Strickson's case) into such juicy stuff.

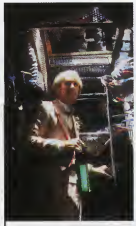
Like the great Nigel Kneale, Bidmead has a wonderful knack for atmospheric backstory, producing such lovely nuggets as the legend that "Frontios buries its own dead" or that creepy scene in which Lesley Dunlop remembers that Captain Revere once told her that "the earth was hungry". I also love the notion that the leader's son is called 'Plantagenet', Bidmead reasoning that a fragile colony would want to keep in touch with its own history. The colony itself, although still terribly English (which is rather nice) is refreshingly believable in its seediness. The glowing agitator lamps are a marvellous detail, as is the terrific scene in which the Doctor saves young Plantagenet's life using wires and a damp cloth. The story builds very cleverly and with increasing spookiness until the revelation that the problem is under everyone's feet ...

And so to the Tractators. Well, there's something about those sightless eyes and the way they sway about, isn't there? It's just a shame that something couldn't be done in the leg department.

And remember all those tantalising ideas in the book? The Gravis with a rotten human head as its translation device, and the digging machine using bones to polish the tunnels ...

The guest cast are terrific, with particular honours going to Jeff Rawle and William Lucas, but almost everyone enters properly into the spirit of things in the way *Doctor Who* actors used to; no hint of camp or send-up here. Of course, the plot ends up a little bizarre: didn't someone else want to hollow out a planet and pilot around the cosmos? Despite the fact that I've become very fond of the programme's sillier stories in recent years, this one remains my kind of adventure. Perhaps that's because it's pure *Doctor Who*. Just close your eyes and you could easily imagine the First Doctor and his companions exceeding the temporal boundaries and winding up beneath the blasted soil of Frontios.

Just remember, not a word to the Time Lords ...



Inside the spaceship: the Doctor goes for a nose around the ducting. For a change. © BBC

ARCHIVE EXTRA

- The original designer for the serial was to have been Barrie Dobbins, who died tragically at the start of July 1983
- The Tractator costumes were designed by Visual Effects' Dave Havard and made by an outside contractor. The idea of the Tractators being able to curl up was attempted in one camera shot where a Tractator was seen from the back lying on its side, but when the actor inside was unable to get up such shots were abandoned. The creatures could also crawl on their stomachs
- Construction of the mining machine was contracted out to a company called Any Effects, but director Ron Jones was so disappointed with the result that he cut its use down to a minimum
- At one point during recording, Jeff Rawle (Plantagenet), an old friend of Mark Strickson, put his foot through some stairs. Rawle assumed that the scene would be re-recorded, and was amazed to be told that the take was good and to move on to the next scene
- Friday 26 August 1983: There was a 15-minute over-run caused by visual effects problems, a camera fault and the Tractators not being ready
- By the time of the second recording block, William Lucas (Mr Range) had caught the 'flu, but struggled on
- Wednesday 7 September 1983: The regular cast expected an explosion as they emerged from the TARDIS, but this did not take place on recording. To allow Plantagenet to be 'sucked into the earth', several air-beds were inflated beneath a hole cut in the stage floor. The area was then covered with cork chippings. As Rawle lay in place, the beds were deflated. Havard was unhappy with this sequence
- Thursday 8 September 1983: Frontios' penultimate scene required several takes because Janet Fielding fluffed her lines when saying "rocks and boulders" – causing the whole cast to fall about laughing
- Composer Paddy Kingsland decided to make the underground chambers seem larger than they were on screen by giving them an echoing church-like sound, using pan pipes, percussion and bass drum in his 42-minute long electronic score
- On Monday 5 March 1984, Saward wrote to Bidmead to suggest that he might develop a new story featuring the Tractators and the Master
- UK Gold screened the serial in episodic form in September 1994 and as a compilation since November 1993
- Timecoded first edits of all four episodes exist in private hands on VHS
- Credits [additional]: **Ed Stevenson** was an uncredited Assistant Floor Manager alongside Joanna Guritz

Resurrection of the Daleks

Love Resurrection

BY JONATHAN BLUM

Foam dome: Davros (Terry Molloy) surveys the results of the Movellan virus. © BBC

For us Americans, the first PBS airing of *Resurrection* was a glimpse of *Doctor Who* with its trousers down. With the last half missing its music and sound effects, I was initially annoyed by the mistake, feeling it distracted from a slam-bang adventure. Later it became a symbol of the failure of a gun-heavy approach to *Who* – it's hard for something to be gritty drama when the explosions sound like popped paper bags. When I finally admitted *Who* could be a bit silly, it was ideal for redubbing (bouncing-bedspring noises over the close-ups of Davison moaning on the slab, that sort of thing).

But mostly, the missing gloss showed me which elements of the episodes were strong in isolation, while mercilessly exposing any cod acting or tacky writing. It helped me to learn how the story pieces fit together – crucial for a budding writer.

And while the story as a whole is flawed, many of the pieces aren't – great music, great design, the regulars working hard. The military types, despite their lack of first names, are sketched with a grace absent from previous Dalek stories – subtle highlights include Mercer freezing up when the man next to him is shot, the survivors looking to Styles rather than Mercer for orders, and Styles' humanly flubbed wish for "cool spring mountain water". Matthew Robinson's direction is startlingly good – the camera roams through the sets rather than across the surface. Whole sequences, like Turlough's disappearance, are done in one uninterrupted tracking shot. The blue-filtered

DWM ARCHIVE

DWM 194

COMMISSIONING

Mon 29 Mar 83 Staff clearance requested to write *The Return*; all scripts accepted **Thu 25 Nov 82**

PRODUCTION

Sun 11 Sep 83 Curlew Street, Bermondsey, London [Wapping High Street/Walkway/ Warehouse]; Shad Thames, Bermondsey [Side Street/Wapping High Street]
Mon 12 Sep 83 Butler's Wharf, Bermondsey [Wapping Pierhead]; Shad Thames [Street]; Lafone Street, Bermondsey [Phone Box/Wapping High Street]
Wed 21 Sep 83 Television Centre Studio 8: Space Station – Corridor outside Prison; Prison; Bridge
Thu 22 Sep 83 Television Centre Studio 8: Space Station – Corridor [self-destruct]; Self-Destruction Chamber; Corridor Deep Inside; Corridor by Airlock; Corridor [laboratory]; Laboratory
Fri 23 Sep 83 Television

Dalek duplicate Stein (Rodney Bewes) prepares the Doctor for a spot of brain-draining. © BBC

Centre Studio 8: Space Station – Airlock Corridor; Laboratory; Corridor outside lab; Corridor Deep Inside; TARDIS Console Room
Wed 5 Oct 83 Television Centre Studio 6: Warehouse – Alien Artefact Level
Thu 6 Oct 83 Television Centre Studio 6: Warehouse – Time Corridor Level
Fri 7 Oct 83 Television Centre Studio 6: Space Ship – Duplication Chamber; Ante-Chamber; Reception Area; Corridor; Bridge

RADIO TIMES

Wed 8 Feb 84 Part One
Wed 15 Feb 84 Part Two

Kiston (Leslie Grantham) looks on as Davros oversees the manufacture of the deadly Movellan virus © BBC

film makes London look as creepy as an alien world – linking the run-down city with the neglected space station, and evoking *World's End* without recycling it. I even admired the script's minute-by-minute efficiency and pace – while learning how not to structure a story from its sidelined regular characters, random cutting between barely-connected subplots and illogical expediencies (why does the Dalek Supreme allow Turlough to "roam freely", rather than hold him prisoner?)

It strains credibility that the Daleks would attempt so many grandiose plans while they're still at the mercy of the Movellan virus. But look at how much of the story falls into place with tiny rewrites to cut the Movellan angle ... Instead of a demoralised rabble, the Daleks are at the top of their game, rescuing Davros to help them with an audacious invasion scheme involving human duplicates. As the one who created the Dalek Factor, he's perfectly suited to solve their duplicates' conditioning problems. Suddenly all the plot threads relate to the same central ideas of loyalty and brainwashing, whether Kiston's, Lytton's, or Stien's. (The canisters in the warehouse could just be a decoy to lure the soldiers, and the virus released at the end could be something Davros had just brewed up as insurance.)

Looking at individual pieces of *Resurrection* taught me to pinpoint problems and fix them. Even the story's unrelievedly grim and violent tone could become a strength with a single confined change. From the Doctor's confrontation with Davros: "The universe is at war, Doctor ... It is a universal way of life."

"Which I do not accept."

If the scene ended with those lines, with the Doctor lowering his gun and deciding to take Davros back to the authorities, it would be one of the defining moments of *Doctor Who*. Doing so even amidst all the carnage would underline that the Doctor stands for something better than all that, even (or especially) when caught up in violent events. Even if he failed, it would be his choice rather than a cop-out non-decision. There's room for the world of the Doctor to be horrifying and bleak, so long as he still clearly stands for something better.

ARCHIVE EXTRA

Producer John Nathan-Turner first met Dalek creator Terry Nation at a convention in Chicago in July 1982, when he suggested that the anniversary season should climax with a Dalek serial. It was agreed that script editor Eric Saward could write this story, pending Nation's approval. Saward's storyline was first sent to Nation in September, the writer starting work on the scripts the following month. Early in November, Nation passed comment on the storyline. Although basically acceptable, he felt that the Daleks were too vulnerable and that their first appearance was not spectacular enough; he also objected to the presence of the Dalek Emperor (originally created by David Whitaker for *TV Century 21* comic strips), which was redesignated the Dalek Supreme. He also forbade the killing of Davros

From the outset, Saward wanted to make Lytton an interesting and appealing anti-hero who might return in future serials. Unofficial series consultant Ian Levine had Saward view *Destiny of the Daleks*, to see Davros' cryogenic prison.

It was planned that the TARDIS would land on Wapping Pier Head – but the warehouse owners asked for too much money, and so the shoot was relocated to Bermondsey

Crew for *The Return* included designer Malcolm Thornton, costume designer Jan Wright, make-up designer Jean Sheward and visual effects designer Peter Wragg. The two-day location shoot for *The Return* was scheduled for 4-5 January 1983, with studio recording from 16-18 January and then 30 January-1 February. Dates were rearranged around the remount of *Enlightenment* before *The Return* was cancelled by the Planning department

Director Matthew Robinson was known to Nathan-Turner from his work on Angels; Nathan-Turner invited him to work on the rescheduled Dalek story, now known as *Resurrection of the Daleks*, early in 1983

The role of Stien was offered to Mel Smith on Thursday 28 July; Styles was offered to Polly Adams on Wednesday 3 August and Diane Keen on Wednesday 10 August; on Thursday 11 August, Laird was offered to Miriam Margolyes and Archer to Patrick Mower. The casting of Leslie Grantham in the small role of Kiston came about because Grantham had played the lead in a small theatre play about television written by Robinson.

Preparing for his role as Davros, Terry Molloy studied tapes of Michael Wisher in *Genesis of the Daleks*

The exploding Dalek used in the fall from the warehouse was one of a number of expendable dummies made of expanded foam from a mould created by effects assistant Roger Perkins. The new Davros mask was modelled and styled by visual effects assistant Stan Mitchell. The Dalek-like eye-stalks on the troopers' helmets was concocted by costume designer Janet Tharby and freelance prop builder Richard Gregory; Nathan-Turner was displeased with this element, which he first saw during the studio recording

The 16mm model sequences saw the first use on *Doctor Who* of a motion control rig for the space station attack

Thursday 6 October 1983: Robinson deliberately scheduled Tegan's farewell scene for the end of the recording day. Fielding worked herself up by going round the studio kicking props, which the cast and crew found upsetting. Rula Lenska (Styles) returned to studio on this day to pose for publicity photographs, none having been taken of her in the previous session. For two of the studio days, visual effects designer Peter Wragg was taken ill, leaving assistant George Reed to take his place

After leaving *Doctor Who*, Janet Fielding went on to shoot appearances in Euston Films' *Minder*, Central's *Murphy's Mob*, the BBC's *Hold the Back Page* and *Blind Justice*. After a period working on *The Satellite Shop* for Sky, Fielding moved into artiste management, where one of her clients was Eighth Doctor Paul McGann

The montage of clips showing old companions was compiled by Ian Levine; the omitted clip of Leela was to have been taken from *The Face of Evil* Part One. A number of scenes were dropped in editing: in Part Two, the Doctor and Stien about to leave the TARDIS; in Part Three, Turlough telling Tegan that he is ready to give up, plus Lytton ordering his aide to take two men to kill Davros; and in Part Four, some of Davros reasoning with the Doctor at gunpoint, Tegan telling Turlough that the Daleks cannot blast their way into the TARDIS, and the pair returning to Earth in the TARDIS.

UK Gold screened the serial episodic form in September 1994, and as a compilation from November 1993

Mute 16mm film of the model work for the serial exists in private hands

A number of credited extras did not, in fact, attend the recordings: **Martin Nelson** replaced Robert Peters as a *Trooper*; **Ginny Rose** replaced Karen Halliday as a *Crewmember*; **Adrian Scott** replaced **Nicholas Currt** as the *Chemist*; the *Soldier* played by Simon Crane was also played by **Kevin O'Brien**; **Peter Roy** was the *Van Driver*; Derek Holt did not appear and **Ulric Browne** appeared only as an *Escapee*, not a Trooper. Credits: **Jane Beckett** was an uncredited *Vision Mixer*

Planet of Fire

Let's Hear it for the Boy

BY SUE COWLEY

Turlough (Mark Strickson) sets teenage pulses racing. Malkon (Edward Highmore) doesn't. Probably. © BBC

Almost exactly halfway into Part One of *Planet of Fire*, Turlough takes off his shorts. He then gets all wet and is – for a fleeting moment – truly heroic. Gobsmacked, I watched open-mouthed as Doctor *Who* meandered into virgin territory ...

I was just 16 when *Planet of Fire* was first shown. I'd been a *Who* fan all my life, but as I grew older and began taking a different kind of interest in characters from other shows like Bodie (*The Professionals*) and Tony Verdeschi (*Space: 1999*), my favourite programme of all remained utterly destitute in the male totty stakes. It had been barren for many years, in fact. Unless you were hot for a man in uniform or a skirt, your choices were strictly limited. Harry Sullivan wasn't about to ignite the passion of many, and the less said about Adric the better. When the news about the new Fifth Doctor broke in the press I was beseiged with doubts. How could Tristan Farnon, who I'd fancied madly for several years, now be the Doctor? When it came to the crunch, however, my lust evaporated as Peter Davison donned his cricket whites. Fancying the Doctor was against nature, unclean, unholy (some years later, this theory was to be utterly disproved with the arrival of Mr McGann, but that's a story for another time). Doctor *Who* in the 1980s had nothing to offer a young hot-blooded fangirl except a Tegan haircut. And then came Turlough.

Not that they made it easy. For story after story, Turlough showed himself to be devious, conniving, selfish, cowardly and untrustworthy. He had strange scary eyebrows and – worst of all – he was ginger. But despite this, Vislor Turlough became an instant *DW* 'cover boy' (see **DWM 76**) and my number one pin-up of 1984. So how to explain this avid fascination?

I know in my heart that it wasn't just about me being of a certain age when Turlough happened along. With hindsight, it's easy to see that Doctor *Who* had never had a regular character with such ambiguous morals and questionable motives before. Turlough was an astonishing and refreshing change from two-dimensional, squealing girls and boys that had gone before. The moral ambiguity he brought to the series nudged *Who* gently closer to being 'real' drama about 'real' people. Turlough was genuinely human (for an alien) ... and on top of everything else, he was pretty cute.

Planet of Fire edges daringly into an adult world of teenage girls running off with strange men to Morocco (or indeed Androzani Minor), with more on their mind than collecting plant specimens. It is stuffed full of attractive people in shorts. Not only does Turlough take off his trousers and finally throw away his school tie forever, but it also showcases Peri before she became a grotesque parody of herself. The transition that began in early 1983 when Tegan re-appeared in Amsterdam wearing a toned corset top and continued when Nyssa's clothes dropped off in Terminus peaks here, under the baking Lanzarote/Sarn sun, turning up the sexual heat for the show's week-night audience.

The fact that there are boles in the plot large enough to drive a herd of Tythonians through is immaterial. *Planet of Fire* succeeds in stretching the traditional expectations and moral absolutes of *Who*. There is no embarrassing latex monster, no hysterical screaming, hardly any nasty deaths and no easy answers. Indeed, the traditional element of the plot – the Master storyline – is sidelined by the huge, fundamental questions the story raises: who can you trust, what should you believe in, and do you look good in shorts? As a result, it presses perilously close to becoming successful mainstream TV, more accessible to the viewing public at large.

This is a fitting finale for the gorgeous Vislor. His true loyalties remain shielded to the very end, and when the truth finally comes out, Turlough is gone before we are allowed to explore his mitigating circumstances or take comfort from knowing that he was probably a decent bloke after all, and someone you could allow yourself to love.

Postscript: the Gallifrey convention, Los Angeles, 2001. I find myself sitting next to another Brit in the bar. "Hi," he says to me, "I'm Mark." "I know who you are," I manage to gasp, trying to remember how to breathe. Poor Mr Strickson didn't know the half of it . Which was probably just as well.

DWM ARCHIVE

DWM 206

COMMISSIONING

Tue 29 Mar 83 *Planet of Fire* [working title] breakdown commissioned for Mon 11 Apr 83; delivered Mon 11 Apr 83

Wed 20 Apr 83 Scripts commissioned for Wed 25 May 83

PRODUCTION

Fri 14 Oct 83 Lanzarote: Playa Papagayo [Beach/Boat]

Sat 15 Oct 83 Lanzarote: High Observation Point, Mirador del Rio [Balcony/Apartment/Upstairs]; Quay and Cafe, Orzola [Rocks/Jetty/Cafe]

Mon 17 Oct 83 Lanzarote: Montanas del Fuego [Ridge/Asphalt Triangle/Beyond Cave of Doves/Valley of Tranquillity/Guide's Cave]

Tue 18 Oct 83 Lanzarote: Montanas del Fuego [Ridge/Cave of Doves/Steep Hill/High Area/Volcano Mouth]

Wed 19 Oct 83 Lanzarote: Montanas del Fuego [Yellow Area/Los Hornitos]

Wed 26 Oct 83 Television Centre Studio 1: Bunker; Inner Tunnel; Tunnel Entrance; Seismic Control Centre; Collonade; Hall of Fire

Thu 27 Oct 83 Television Centre Studio 1: Hall of Fire

Wed 9 Nov 83 Television Centre Studio 6: Seismic Control Centre; Doctor's TARDIS Console Room; Tegan's Old Room; Kamelion's Room

Thu 10 Nov 83 Television Centre Studio 6: Wrecked Ship; Master's Lab [side]; Ruins

Fri 11 Nov 83 Television Centre Studio 6: Ruins; Master's TARDIS; Master's Lab;

"Do you know the way back to Lanzarote, Kamelion?" "Well, you hum it and I'll play it ..." © BBC

ARCHIVE EXTRA

◕ Background notes for Peri noted that she would be introduced to the Doctor while on holiday "in whichever country we decide to film next season's foreign story". Peri's father died when she was just 13; her mother, Janine, has since married Howard, whom Peri dislikes; Howard has three children of his own, whom Janine appears to care for more. It was noted that the Doctor "replaces the gap in Peri's life. When [her father] died he was the same age as the Doctor appears now." The new Doctor/companion relationship was hoped to echo the popular Third Doctor/Jo Grant pairing of the 1970s

◕ At the time, British Doctor *Who* fans feared that Peri's introduction was an attempt by the production team to court American fandom for the show. Producer John Nathan-Turner denied this, however, saying that an American companion was more likely to displease American audiences, since it was Doctor *Who*'s Britishness which they found appealing; he simply wanted to continue to break with the convention that the Doctor's companions should always be English – a process started with Tegan. However, script editor Eric Saward later alleged that Peri was created as a direct

The Doctor and Turlough find little time for sightseeing on their trip to Lanzarote. © BBC

Inside Console; CSO shots

RADIO TIMES

Thu 23 Feb 84 Part One
Fri 24 Feb 84 Part Two
Thu 1 Mar 84 Part Three
Fri 2 Mar 84 Part Four

attempt to increase the show's marketability in North America

Writer Peter Grimwade's original setting for the Earth scenes was the fictitious Greek island of 'Aeschyllos'

There were two recces to Lanzarote: the first in summer 1983, and the main one in early September. The second visit, to find camera locations, spanned three days; joining director Fiona Cumming were production manager Corinne Hollingsworth, production associate June Collins, Nathan-Turner and Saward. Grimwade was not allowed to attend; Nathan-Turner felt that writers were not needed on recces. Grimwade later said that if he had been allowed to visit the proposed locations, he could have written a far more effective script, showing off the scenery to its best advantage

Saward felt that Peri was written for in a 'wimpy' way, and undertook a number of rewrites; however, her opening scene with Howard was judged strong enough to be used as the audition piece for the character

Casting interviews took place in early September; on Monday 5, Michael Troughton was seen for the part of Roskal, along with Stephen Garlick (who was rejected on the grounds that he had only recently appeared in *Mawdryn Undead*)

A company called Lanzarote Villas helped with the shoot; the daughter of the firm's owner acting as interpreter

Friday 14 October 1983: While the sequence showing Peri floundering in the water was being shot, a German naturist from the adjoining nudist beach, convinced that Nicola Bryant was in trouble, came to her rescue. The production team attempted to explain that they were filming a television series; displeased, the nudist ruined one later take by running across the background of the shot. Grimwade was disappointed with the casting of the relatively young Dallas Adams as Howard, having envisaged Peri's step-father as an older man, akin to the Egyptologist Howard Carter.

Sunday 16 October 1983: Press photographers arranged a James Bond-style photoshoot of Peter Davison and Nicola Bryant on their day off. Davison donned a dinner jacket, while Bryant wore a bikini, echoing the style of Ursula Andress in *Dr No*

Guest stars Dallas Adams and Peter Wyngarde decided to release some turtles from the hotel pool into the sea on their last night on the island. It was thought that the turtles had been stolen, and the police were called in

Recording took place in the afternoon and evenings of most studio days from 2.30 to 5.15pm and then between 7.30 and 10.30pm; the only day with no afternoon recording was Wednesday 26

Wednesday 9 November 1983: The TARDIS set was erected hurriedly, and the paint on the floor was still wet, sticking to Strickson's bare feet

Friday 11 November 1983: A hand-held camera was used in Part Two where Peri and the K-Master leave the TARDIS, since it was easier to rock to simulate the subsequent earthquake; some debris was dropped on the set, including the lightwright piece of polystyrene masonry that strikes the K-Master. A lightweight dummy of the Master's TARDIS was also used in Part Three, for scenes showing the Sarns lifting it into an upright position

Turlough's code, "VTEC 9/12/44", was derived from Nathan-Turner's date of birth. Peri's passport gave her birth date as 13 November 1965 and her home address as "45th 2057 Street, St Michelle, Pasadena, California"

Peter Howell's incidental music score was based on the atmosphere conjured up by the location film, using dry whistling noises and acoustic elements. Peter Wyngarde dubbed some of his scenes on Monday 16 January 1984

Planet of Fire was the last serial directed by Cumming; commitments on Yorkshire Television's *Emmerdale Farm* prevented her from working on Season Twenty-Two, although she was provisionally booked to direct the unmade *The Ultimate Foe* by Wally K Daly over May/June 1986

Timecoded VHS recordings of much of the studio material exists, some of which appeared in the closing credits to the November 1994 BBC Video release *More Than 30 Years in the TARDIS*

The Caves of Androzani

The Killing Moon BY JUSTIN RICHARDS

DWM ARCHIVE

DWM 279

COMMISSIONING

Fri 6 May 83 *Chain Reaction* [working title] breakdown commissioned for Mon 23 May 83
Thu 28 Jul 83 *The Caves of Androzani* scripts commissioned for Tue 30 Aug 83

PRODUCTION

Tue 15-Thu 17 Nov 83 Masters Pit, Stokeford Heath, Dorset [Androzani Minor]
Thu 15 Dec 83 Television Centre Studio 6: Cave; Gallery; Chellak's Office; Conglomerate HQ; Workshop; Lift; The Narrows; HQ Cave; Chellak's Quarters
Fri 16 Dec 83 Television Centre Studio 6: Chellak's Office and Quarters; Cave HQ; Conglomerate HQ; Detention Cell; Cave; Workshop; Cave 2
Sat 17 Dec 83 Television Centre Studio 6: Caves; Control Room; Conglomerate HQ; The Narrows
Wed 11 Jan 84 Television

"I owe it to my friend to try ..." The Fifth Doctor bows out in style, forfeiting his life to save Peri. © BBC Video

The *Caves of Androzani* was the story that killed *Doctor Who*. I don't mean the character – I mean the television series.

What the production team achieved on *Androzani* – especially given what had preceded it that season – was extraordinary. Here was a production that was accomplished and polished, that was witty and dark, that was played with conviction. The design was good, the lighting (for a change) was moody and fitting. It was a triumphant debut for director Graeme Harper, and a triumphant return for writer Robert Holmes. Its being a regeneration story served only to draw attention to its strengths. The fact that a monster which *Terminus* or *Warriors of the Deep* (or any one of a dozen other recent stories) would have given their eye-teeth for is cited as the only embarrassment is testament to its achievement.

And this is the heart of the problem.

To a degree – arguably a large degree – the programme was already playing to its past strengths as perceived by those in charge. The fresh, forward-looking approach of Tom Baker's final season had, by the time his successor moved on, changed into an orgy of introspection. Most obviously, the Daleks were back together with Davros. But so were the

Silurians and the Sea Devils, rather less impressively than in their previous appearances. Add to that a few killer policemen, an exploding church, mix thoroughly and you have a season of greatest hits that rivals the 'official' anniversary story we had just been dished up.

So the evident success of something as fresh and new as *Androzani* gave the production team a new sense of direction – something to build on that wasn't rooted in the days of Venusian karate and Madame Nostradamus's knitting. It isn't difficult to see that they spent the following season trying to build on and repeat that success.

But without an innate understanding of *Androzani*'s real strengths, the results were, at best, piecemeal. In fact, the only elements that were singled out and repeated were the dark humour and overt violence. However tame they might look today, there is no doubt that the acid bath in *Vengeance on Varos* and the blood dripping from Lytton's hands in *Attack of the Cybermen* – and many other sequences and incidents – made *Doctor Who* seem a very unpleasant place for children to spend their Saturday tea-times. Gone was the cosy frisson of hiding behind the sofa as the monster emerged, and in came the explicit nastiness of the sell-through video age.

The result is perhaps as predictable looking back now as it was surprising at the time. The irony now, as then, is that the basic elements that the team should have been using were a sound and witty script and a passionate and talented director – which were about to come together again in what is easily the best story of Colin Baker's tenure: *Revelation of the Daleks*.

The result of the hiatus caused by this misinterpretation of *Androzani*'s success was the curtailing of *Doctor Who* seasons to 14 episodes. That may not sound so awful now that we look forward to a total of zero new television episodes a year, but at a time when the BBC was short of money, when it was relying increasingly on overseas sales to subsidise its operations and define its success, it was a death blow.

For a television series of the nature of *Who* to be screened in the US it must have at least 22 hour-long episodes. The programme was sold to the US in blocks of episodes that allowed a complete US-style season (or more). With BBC TV now only making the equivalent of seven hours available every year instead of 13, it meant a lucrative US sale every four years instead of every two. And the US programmers were unlikely to be impressed by the notion of a ground-breaking UK television series that provided new material for broadcast only every four years. Whatever its quality, whatever its merits, whatever its potential for US distribution, the entire Sylvester McCoy era of *Doctor Who* provided less than a single US season of series programming.

Twisted genius Sharaz Jek (Christopher Gable), whose lust for beauty has tragic consequences. © BBC VIDEO

Whether it was ever true that *Doctor Who* made more money from overseas sales than it cost to produce, it wasn't true anymore. It was perceived as rather old, and a bit tired, and very expensive.

And if there is one story that led to this more than any other, it is *The Caves of Androzani*. The end of an era; the end of a programme.

Centre Studio 6: General's Quarters and Office; Workshop; Armoury; Cave
Thu 12 Jan 84 Television Centre Studio 6: Lift Shaft; Cave; Armoury; Workshop; TARDIS; The Narrows; Gallery

RADIO TIMES
Thu 8 Mar 84 Part One
Fri 9 Mar 84 Part Two
Thu 15 Mar 84 Part Three
Fri 16 Mar 84 Part Four

ARCHIVE EXTRA

Script editor Eric Saward added the brief appearance of the Magma creature in Part One. Producer John Nathan-Turner was less than happy with the creature when he saw it in studio

The BBC paid local pheasant shooters a fee not to fire their guns during the three days' filming at Stokeford Heath. Nicola Bryant (Peri) had a cold and was losing her voice, so director Graeme Harper released her from shooting early

Thursday 17 November 1983: During the chase sequence, one of the detonator charges threw a speck of grit into Davison's eye, causing production to be stopped while the actor was attended to

When it became clear that the studio dates would be changed, it was hoped to remount the lost two-day session over 4-5 January 1984. Maurice Roeves (Stotz) lived in New York and had to be flown over specially, so abandoning the filmed footage and reshooting it with a new actor was briefly considered – but eventually the money was found to secure Roeve's presence in the UK for a longer period to complete the serial

The cave maps in Chellak's office were prepared with assistance from Frank Baguley of the National Caving Association. Morgus' asides to camera were a happy mistake, arising from Harper's directions being relayed incorrectly to actor John Normington on the studio floor. The animated maps seen in Jek's workshop were created on BBC Model B microcomputers. One of the gun-runner extras, Les Conrad, was the father of the brothers who played Romulus and Remus in the next story, *The Twin Dilemma*. The companions recorded their flashback appearances on this evening; Janet Fielding and Mark Strickson were still under contract. Gerald Flood pre-recorded his Kamelion dialogue on Monday 31 October

The Caves of Androzani is now held by the BBC as D3 tapes taken from the one-inch broadcast tapes, along with a 70-minute HiBand U-Matic tape of handheld iso-camera recording from Thursday 12 January 1984. The 16mm film sequences also exist in a private collection

The serial was released on DVD by BBC Worldwide in June 2001. Restoration work included repairing a scratch to Part Four (which had been visible on the original broadcast) and also stabilising a matte effect at the start of Part One (showing the planet surface). Extras included an extended version of the film sequence with the suicide pill from Part Two, a featurette about the regeneration, an interview with the late Christopher Gable, an isolated copy of Roger Limb's soundtrack, a remade version of the original BBC1 trailer, the announcement of Davison's departure on the *One o'Clock News* and *Nine o'Clock News*, the interview with Davison and Nathan-Turner on South-East at Six and an audio commentary by Davison, Bryant and Harper recorded on Monday 25 September at Television Centre's Dubbing Theatre Y

Accused of gun-running, the Doctor and Peri must face the hostile General Chellak (Martin Cochrane). © BBC VIDEO

Further Adventures

Audios

Can Davison-era Doctor Who still cut it in the 21st century without the BBC, Adric, Tegan – or moving pictures – to carry it through? Gary Gillatt listens in on the Fifth Doctor's new audio adventures and finds that he's seen, er, heard it all before ...

When the Fifth Doctor began a second life on audio, some 15 years after he left our TV screens, his writers must have been faced with something of a dilemma. Were these new serials, plugged into tiny cracks in the ongoing narrative of the original series, supposed to be loving recreations of a long-gone era, or an opportunity to do something original and brave with the character, free from the dogmas and obsessions of his original writers, script editors and producer? Was this to be a re-tooling – an improvement – of the Fifth Doctor, or merely an exercise in nostalgic homage?

In the case of the new adventures of the Sixth and Seventh Doctors, also launched by Big Finish Productions in 1999, this decision was easier to make. Common consensus, agreed by fans and star alike, suggested the Sixth Doctor's brief era had been something of a misfire, a squandered opportunity. No-one was going to be upset if this incarnation was softened, lightened and improved. And after years of rewriting in his Virgin Books *New Adventures*, nobody was really sure who the Seventh Doctor was now anyway: the cuddly comedian, or the player of Twister on a thousand mats? The Seventh Doctor has passed through the hands of so many creatives, one could cast him as a Gandhi or a Gengis Khan without anyone batting an eyelid. Similarly, both the Sixth and Seventh Doctors have large gaps in their life stories – the Sixth after his trial and the Seventh between *Survival* and the TV Movie – which offer much room to tinker and tamper. Even the most continuity-conscious listener would accept that the Doctor could have been up to anything, become anyone, in those lacunae.

But what to do with that pesky Fifth Doctor? Many writers must have been hungry to try something new with him, but as these additional adventures must be dropped into carefully jemmied gaps in his canon, how much change could we accept?

This is where the Fifth Doctor has always suffered – both in novels and on audio. New tales for his successors will always be judged on their originality and ingenuity – attributes prized by discerning consumers hungry for something new – while the Fifth Doctor's extending canon will always be judged on how faithful and consistent it manages to be. But 'consistent' will always imply 'predictable', which in turn leads to 'unsurprising' and ultimately 'unsatisfying'.

But if we have to capture this Fifth Doctor precisely, how do we do it? What's a Fifth Doctor story like? What does the Fifth Doctor do? What's a Fifth Doctor thing to say?

When trying to describe the Doctor's varying character, writers have rarely struggled for the appropriate adjective. The First Doctor is, of course, irascible, often crochety. The Second is famously whimsical. The Third just dandy. The Fourth bohemian. The Sixth Doctor? He's bombastic or bullying. The Seventh has been judged postumously to be manipulative, though perhaps the best that viewers at the time might have managed was 'annoying' or 'Scottish'. And terrible iniquities of life. What we do see, however, is him regret his actions. No other Doctor was written to have so much self-doubt as the Fifth. Whether it's dealing with the death of Adric in *Earthshock*, pondering why intelligent lizards had to die so he could save humanity in *Warriors of the Deep*, or considering the truth of Tegan's final comments on the unpleasantness of his world, we frequently get to see how sad and sensitive this Doctor can be.

If the Fifth Doctor often gets things wrong, it's because he isn't actually very good at being Doctor Who. The Doctor has always played for high stakes, the lives of millions are often in his hands and he has to do the best he can under difficult circumstances. He's never going to save the world from the Axons if he's going to blub over every evaporated UNIT corporal; he's not going to be able to philosophise on how the Daleks might eventually become a force for good if he's going to weep for all the small fluffy aliens who'll be fried before that great day comes. Only the Fifth Doctor will indulge in that kind of soppy sentiment because, you see, the Fifth Doctor is weak. He is forever running to catch up before falling over. He'd stand up just long enough to express some moral outrage, then fall over again. The first thing he did in the series was to faint, and the last thing was to trip up and almost lose the vital cure for his dying companion. He spent the majority of the time in-between either on his knees or flat on his arse. Pick yourself up, man! Take charge!

Seeing a touch of humanity and emotion in the Doctor is, of course, no bad thing. His third incarnation, perhaps more than any, was known for being insufferably cocksure and self-righteous, but how much we love those fleeting moments of sensitivity: the regretful silence after the Brigadier blows the Silurians halfway to the Triassic, or the

Get the Balance Right

with just 90 minutes of screen time, the Doctor's final incarnation was barely around long enough for an adjective to stick, but his many female admirers would probably opt for 'passionate' or, more simply, 'fit'.

What, then, of our Fifth Doctor? How do we pickle him with a single word? What does the label on his box read? There's little doubt about that: 'Vulnerable'.

'Vulnerable' is employed here as a synonym for 'sensitive'. The Fifth Doctor is painted as something of a tragic figure. He's witness to and responsible for as much death as any of the other Doctors, but it seems to affect him a little more profoundly. Of course, such is the episodic easy-come, easy-go nature of *Doctor Who*, we don't get to see him suffering any lasting melancholy of soul, or catch him knocking back the Plutonian Prozac as he fights to come to terms with the

tears for Jo Grant as he flees her engagement party. But the trouble for anyone attempting to recreate the Fifth Doctor era is that this Doctor has become defined by his doubts and his weaknesses. What seemed on TV a novel approach to the character soon became wearing; we need ingenuity and flair and devil-may-care from the Doctor, not endless noble self-sacrifice and Sidney Carton soliloquy.

There you have the first problem faced by the audio writers: the incarnation of the Doctor they have to leave the least-changed is the one with the least variety. The Doctor who most needs to evolve is the one who must always stay the same.

Another difficulty stems from the enforced absence from these plays of the most important character of the Fifth Doctor years: Tegan Jovanka.

IF THE FIFTH DOCTOR GETS THINGS WRONG, IT'S BECAUSE HE ISN'T REALLY VERY GOOD AT BEING DOCTOR WHO

Back as far as his first TV adventure, *Castrovalva*, the Doctor identified Tegan as 'the co-ordinator', one who would hold him and his friends together. Tegan forced the Doctor to stop vacillating, to make a stand. In many ways he was defined in reaction to her. With actress Janet Fielding now seemingingly unwilling to pass within a country mile of *Doctor Who*, what we are left with instead is a supporting cast of also-rans: Nyssa, an oddly unengaging companion who, like the Doctor, can barely stay conscious more than a minute; Turlough, who shared remarkably little screen time with the Time Lord during his year on the show (and for much of that was written as feckless, self-serving or plain villainous); and Peri, a Sixth Doctor companion who just happened to turn up early.

Furthermore, the writers have very little raw material to work with when attempting to recreate these Doctor-companion relationships. With Tegan out of the picture, the Doctor has to travel alone with both Nyssa and Turlough. We see this happen on screen, of course, but basically only for one scene each, at the start of *Arc of Infinity* and *Planet of Fire* respectively. Similarly with Peri, a whole friendship has had to be extrapolated from the opening moments of *The Caves of Androzani*. As listeners, we have little to relate to – these pairings are unfamiliar and unnatural. The production team and actors are struggling to accurately recreate the mood of adventures that never even existed in the first place. It's an uneasy compromise.

Salvation comes, to an extent, from the basic *Doctor Who* formula. In order to develop two story strands – an A and B plot, or perhaps just two differing aspects of the same investigation – the Doctor and his companion are generally separated and paired off with new, often rival, characters.

In the first Fifth Doctor audio (at least within the Doctor's chronology), *The Land of the Dead*, the TARDIS brings the Doctor and Nyssa, seemingly fresh from the Heathrow of *Time-Fight*, to the wastes of Alaska. Millionaire Shaun Brett is building a home-cum-museum, and prehistoric creatures are stirring in the foundations; creatures driven only by hunger and instinct. In fending off the threat posed to mankind by these fossil monsters and the increasingly deranged Brett, the Doctor is teamed with gutsy interior designer Monica Lewis, and Nyssa with the truculent half-native, half-American Tulung. So engaging is Lucy Cambell's performance as Monica, one is left hoping that she will leave with the Doctor at the end of the tale, leaving the dull Nyssa behind to play with her ion-bonder. The story passes amicably enough, but has much running from room to room in Brett's mansion, and a somewhat ridiculous scene where the Doctor tries to defeat a monster by wrapping it in rugs. Relationships between characters are also written rather inconsistently, especially the animousity between Tulung and Brett which forms the secondary plot for the adventure. But the Doctor is true to character: he finds himself bullied into making tea by Monica, and when faced by mad, illogical Brett, he attempts to sensitively reason with the man, in the process losing any influence he had over him, and allowing events to slip from his control.

Forming something of a pair with *The Land of the Dead*, *Winter for the Adept* also finds the Doctor and Nyssa alternately hip deep in snow and dashing from room to room in an isolated house. This adventure, a tale of psychic powers, poltergeist and displaced aliens set in a Swiss finishing school in 1963, is written by erstwhile McCoy-era scriptwriter Andrew Cartmel. In terms of ideas and originality, this is one of the better Fifth Doctor plays. Cartmel famously has his own take on the Doctor, and the Time Lord is allowed to be a little more pro-active than normal here; in Seventh Doctor style, he already has something of a handle on events before the story even starts. However, some of Cartmel's dialogue is unintentionally hilarious, with favourites being, "The ski poles! They're rising up! They're floating into the air" and Nyssa's "I'm still sceptical about this so-called poltergeist activity, but ..." Guest star Peter Jurasik (fresh from the torpid sci-fi soap *Babylon 5*) impresses as a local policeman, and extra fun is offered by Sally Faulker's decision to deliver school headmistress Mrs Tremayne in the manner of Miss Jean Brodie as played by Rab C Nesbitt.

After two 'cottage under siege' stories, Nyssa gets to see a little more of the Universe in *The Mutant Phase*, part of Big Finish's *Dalek Empire* suite of stories. Crossing time and popping up on both Earth and Skaro, our heroes investigate the cause of a mysterious contagion that is causing Daleks to mutate into giant wasps. Nicholas Briggs writes and performs marvellous Dalek dialogue, and the creatures' commanding audio presence suggests that their original designer Raymond Cusick no more deserved to become a millionaire than Jerry Nation: its the voices that sketch the monster. Sadly, the tortuous temporal paradox that underpins this tale sees the plot loop round on itself in such an unsatisfying and confusing way that even the Doctor seems at a loss to explain it.

The final Nyssa story to date is the dreary *Primeval*. The Doctor has to take his companion, always a fragile young thing, back to her home planet of Traken after she falls sick. This means we get another dull adventure set on perhaps the dullest planet ever to be seen in the TV series. A story for the most dyed-in-the-wool of *Doctor Who* fans, calculated to delight with references to past continuity, this tale doesn't even deign to tell us what Traken *looks* like. So as the Doctor wanders from room to room, place to place, we're left to our own devices to recall the brown corridors, potted palms and patio gardens of *The Keeper of Traken*. Although well-played by all – especially Stephen Greif as the bubble-voiced Kwundaar – this tale is lazy and uninvolving and is, by a long chalk, the weakest of the Fifth Doctor audios.

Mark Gatiss' *Phantasmagoria*, the first of the Doctor's audio outings with Turlough, is a work-

AADIO GA GA

From Earth to Mars to Earth to Skaro to Earth to Traken to ... er, Earth again – the Fifth Doctor's audio exploits at-a-glance!

THE LAND OF THE DEAD

Written by Stephen Cole

Set between *Time-Flight* and *Arc of Infinity*

In Alaska, 1994, the Doctor and Nyssa find monsters that date from before the great Permian extinction.

WINTER FOR THE ADEPT

Written by Andrew Cartmel

Set between *Time-Flight* and *Arc of Infinity*

The Swiss Alps, 1963. In a girl's school, the Doctor and Nyssa's investigation of a ghost brings them up against an alien threat.

DALEK EMPIRE: THE MUTANT PHASE

Written by Nicholas Briggs

Set between *Time-Flight* and *Arc of Infinity*

Thal scientist Ptolem is working to combat a fatal disease that is destroying the Daleks. The Doctor and Nyssa become both the cause and the cure.

PRIMEVAL

Written by Lance Parkin

Set between *Time-Flight* and *Arc of Infinity*

Nyssa is dying. The Doctor takes her back to Traken, 3000 years before her birth, for treatment – but they are both caught up in the evil plans of Kwundar.

THE SIRENS OF TIME

Written by Nicholas Briggs

Set between *The Five Doctors* and *Warriors of the Deep* (Fifth Doctor segment only)

The Doctor, in three of his incarnations, is manipulated into changing history. Together they travel to Gallifrey to face their foe.

PHANTASMAGORIA

Written by Mark Gatiss

Set between *Resurrection of the Daleks* and *Planet of Fire*

In 18th century London, the Doctor and Turlough face murderous aliens and the sinister gambler Sir Nikolas Valentine.

LOUPS-GAROUH

Written by Marc Platt

Set between *Resurrection of the Daleks* and *Planet of Fire*

Rival werewolves and a centuries-old love affair threaten the Doctor and Turlough in Rio de Janeiro, 2080.

RED DAWN

Written by Justin Richards

Set between *Planet of Fire* and *The Caves of Androzani*

On Mars, the Doctor and Peri find themselves dragged into a battle between Ice Warriors and amoral businessmen.

THE EYE OF THE SCORPION

Written by Iain McLaughlin

Set between *Planet of Fire* and *The Caves of Androzani*

In Egypt, 14008C, the Doctor and Peri meet the young Pharoah-to-be, Erimem, and get entangled in the murderous politics of her court.

manlike exercise in formulaic *Doctor Who*; a tale of aliens up to no good in 1702 London clearly informed by the more juicy, bloodthirsty writing of Robert Holmes. David Ryall, as the villainous Nikolas Valentine, doesn't so much steal the show as have it gift wrapped and delivered to his house.

With *Loups-Garoux*, Marc Platt delivers not just the finest Peter Davison audio, but the best Big Finish production of all. It's no coincidence that Platt, like Andrew Cartmel, is an alumnus of the McCoy era, and he brings welcome passion and poetry to the life of the Fifth Doctor. *Loups-Garoux* is a twisted love story for werewolves that, with its trip to theCarnaval of Rio de Janeiro and a race through the Amazon, is a manlike exercise in formulaic *Doctor Who*; a tale of aliens up to no good in 1702 London clearly informed by the more juicy, bloodthirsty writing of Robert Holmes. David Ryall, as the villainous Nikolas Valentine, doesn't so much steal the show as have it gift wrapped and delivered to his house.

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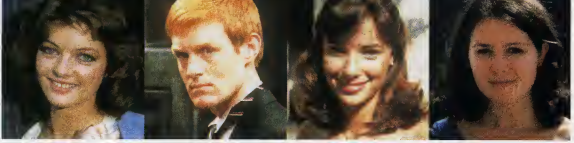
The Fifth Doctor's solo story, meanwhile, set on a German submarine, feels the most true to its era. This would remain the distinctive signature of all his audio outings; chiefly because, as



Tagging along with the Fifth Doctor on his audio voyages are (l-r): Nyssa (Sarah Sutton), Turlough (Mark Strickson), Peri (Nicola Bryant) and Erimem (Caroline Morris). © BBC/BFP

TEGAN'S ABSENCE FROM THE AUDIO ADVENTURES LEAVES THE DOCTOR TO TRAVEL WITH A CAST OF 'ALSO-AANS'

rich, sweeping, feature film of an adventure.

Like Gatiss, Marc Platt struggles with Doctor and Turlough in *Loups-Garoux*. On TV, these characters generally took turns to interact with Tegan, rather than each other, and with this fulcrum missing the relationship falls apart. The two men sound like middle-aged work colleagues on a business trip together, each on the lookout for something to do rather than actually talk to this stranger they've been paired off with. When Eleanor Bron's werewolf Ileana de Santos pairs off with the Doctor in this story, you again wish that she could join the Time Lord on his travels. Passionate and worldly-wise, she brings out the best in the Fifth Doctor.

Justin Richards' *Red Dawn* is as small and parochial as *Loups-Garoux* is epic and imaginative. even if it's tempered by the plain-speaking self-confidence she shares with Peri. Very much a distillation of other companions, she may offer little new for the Fifth Doctor to respond to; his is a character who badly needs a wise-cracking Frobisher or inquisitive Evelyn Smythe travelling in his TARDIS.

One adventure remains to be discussed, and that's Nicholas Briggs' *The Sirens of Time*, the portmanteau story for the Fifth, Sixth and Seventh Doctors that launched the Big Finish *Doctor Who* audio range, and in many ways stands as a metaphor for all that followed. The Seventh Doctor's episode is fast, simple and thick with bizarre accents; very much a taste of.such later we've seen, there really is nowhere else for him to go. Moreover, the closing episode of *The Sirens of Time* has these three Doctors meet to face their foe and, typically enough, the Fifth (set up almost as a father figure), finds himself entirely eclipsed by the energy and flair of the others; just as his audio canon would come to be judged less engaging than that of his Sixth and Seventh incarnations.

Like the character himself, the Fifth Doctor audio adventures are good, if never great. While the standard of acting, direction, editing and sound design on the Big Finish range are as good as you will find anywhere, the plays struggle to provide anything truly new.

Seemingly destined to be overshadowed by his subsequent selves, this Doctor will have to do something very bold, unpredictable and dramatic if he's ever to stand out from the crowd.

And if he becomes just a little less 'vulnerable' in the process? Well, it would make a change ...

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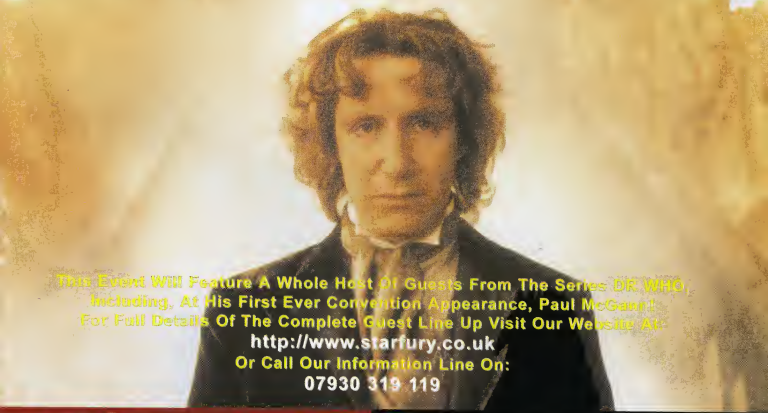

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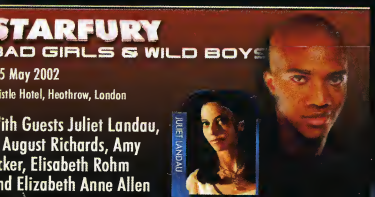

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Further Adventures

Books

Many authors have told of their struggles to bring Troughton's Doctor to life on the printed page. "Pshaw!" says Matt Michael – it's the Davison model who proves most resistant to being booked ...

On the surface, the Fifth Doctor has not been hard done by when it comes to continuing his travels in print. Since 1994, when the *Missing Adventures* range was initiated, Virgin and the BBC have published 12 original novels featuring Peter Davison's Time Lord, and a further nine short stories have appeared in the *Decalog* and *Short Trips* collections. The Fifth was the first incarnation to star in a Past Doctor book; the earliest to appear in a multi-Doctor novel, and winner of the second prize in DWM's prestigious 35th anniversary poll of the *Missing Adventures* (losing by a nose to his immediate predecessor). He's even been honoured by a BBC Book with a white cover – an accolade that is otherwise only permitted to Lance Parkin's *Eighth Doctor! Cold Fusion* and *Goth Opera* regularly rate among the top ten *Who* novels so, superficially at least, Fifth Doctor fans should have nothing to complain about.

But look more closely at that DWM poll. True, *Cold Fusion*, *The Sands of Time* and *Goth Opera* all rate highly, but the other Fifth Doctor books languish in the bottom half of the rankings. As for the *The Ultimate Treasure*, the first Fifth Doctor novel to be published by the BBC, it crawls in last. The Fifth Doctor adventures published since then have clearly failed to capture the imagination of readers, with neither *Imperial Moon* nor *The King of Terror* making much of an impact in the most recent DWM survey. Strip away the multiple-Doctor meetings, returning villains and gimmicky tie-ins to other ranges, and you're left with a very mixed bag indeed.

Part of the problem lies in the character of the Fifth Doctor himself. Whilst I would certainly never buy into the vacuous 'he's bland and he's boring' mindset of some fans, when handled badly he can be just that. Authors have spoken of how difficult it is to transfer Troughton's performance-based Doctor to the printed page, but equally, few writers have managed to convincingly capture Davison's twitchy, uncomfortable, nervous-energy-fuelled portrayal. As a result, the Fifth Doctor is often reduced to an inoffensive young man with a pleasant, open face, occasionally muttering "brave heart" or "I should have realised ..." as if that's enough to define his personality. Whereas the First Doctor can largely be conveyed by a sharp tongue and a few mumblings, and the Sixth sketched out with a couple of tongue-twisting confabulations and some Peri-baiting, the Fifth requires more work on the writer's part to prevent him from becoming a bland stereotype. Paul Cornell's *Decalog* story *Lackaday Express*, with its emphasis on the Doctor's jittery babbling, is an example of how to write the Fifth Doctor well. Craig Hinton's horrendously wimpish take on the Time Lord in *The Ultimate Treasure* represents the other extreme.

Further problems lie in the books' over-use of the past. Though it's probably true to say that the past, by their very nature, have always been more concerned with the past than the 'current Doctor' ranges, the Fifth Doctor novels seem to suffer from a surfeit of continuity. In part, that's to be expected; the Fifth Doctor's run on TV is hardly free from gratuitous guest appearances and flashback sequences. However, it's been taken to an extreme in the books. No fewer than six feature the return of an old enemy, and a further four include appearances from UNIT or companions from another era. Only *Imperial Moon* and *Superior Beings* resist borrowing from other eras for inspiration. Again, in part, this is a knowing tribute to the TV series and John Nathan-Turner's promise that each story in Season Twenty would see the reappearance of an old foe. Accordingly, all the novels purporting to be set during the anniversary season pit the Doctor against one of his past opponents: the anti-matter creatures in *Zeta Major*, the Osirans in *The Sands of Time*, and the Vampires in *Goth Opera* all fit in with the celebratory cavalcade of Guardians, Maras, Omegas and Masters.

Fortunately, the book writers' choice of villains is more sensible than the Season Twenty production team's. These are all sequels to gothic Fourth Doctor adventures, albeit not simple follow-ups or copycat remakes. Refusing to rehash *Pyramids of Mars*, Justin Richards' *The Sands of Time* is enriched rather than driven by its links to that story and *Black Orchid*. Likewise, *Zeta Major* does more than just revisit the *Planet of Evil*, being an intelligent tale that, like *Divided Loyalties* and *The Crystal Bucephalus*, concerns itself with the consequences of the Doctor's past actions. *Goth Opera* is linked to *State of Decay* only through the *New Adventure*, *Blood Harvest*, with the Vampires playing a more minor role than in Terrance Dicks' two Hammeresque romps. In fact, its more concerned with the Time Lords and their ancient history, continuing one of the themes of the Virgin range and further developed in another Fifth Doctor book, *Cold Fusion*. In short, these three novels aren't successful because they're sequels; rather, they succeed because they're well plotted, taut and interesting; using their links to the past to add flavour rather than being tied down by them. In this sense they differ from *Divided Loyalties*, which, despite a fantastic central conceit suffers from overexposing the Doctor's history, and from *Deep Blue*'s inexplicable and unmemorable teaming of the Fifth Doctor with the Pertwee-era UNIT.

Read 'em & Weep

A notable omission from this comeback tour of retired villains is the Fifth Doctor's most persistent nemesis, the Master. Thus far, not even the most avid weaver of the tangled threads of continuity has attempted a story in which the Doctor's interference results in the Master's small but pressing problem in *Planet of Fire*. Thankfully. But despite reservations about overburdening the reader with too much backstory, there is something to be said for a novel that gets to the bottom of the Master's relationship with Davison's Doctor. Is his hatred motivated by the fact that the Fifth Doctor's youth, energy and innocence represent everything the Master no longer has? What are Nyssa's feelings about the man who is, technically, her own father? The interested author could take the Ainley Master, allegedly told to 'camp it up' on screen, and bring in more of the focused villainy glimpsed in *Survival*.

Apart from imitating the programme's exploration of its own past, the Fifth Doctor books have

picked up on other salient aspects of the era. If the Season Twenty novels mirror the television series' returning baddies, the Season Twenty-One books emulate that year's monsters, with the added bonus of an infinite budget, which means there are no Myrkas or Magma Beasts among the Xaranti, Valethske or Vrall. The Fifth Doctor's TV adventures were also notable for the increased use of time travel, not only as a method of getting the Doctor from A to B, but as an important element of the stories themselves. Thus we have *The Sands of Time* taking a leaf from *Maudryn Undead*'s book by setting the plot in two different time zones, *The Crystal Bucephalus* taking place in a time-travelling restaurant, and Steve Lyon's short story *The Eternity Contract* casting the Doctor and Nyssa as *Sapphire and Steel*, investigating strange temporal disturbances in a haunted house.

Imitation is one thing, innovation is another, and this is an area in which the Fifth Doctor novels have largely failed. Passing over the opportunity to explore the crew's reaction to Adric's death despite its abrupt glossing over at the beginning of *Time-*

THE FIFTH DOCTOR REQUIRES A LOT OF WORK ON THE WRITERS' PART TO STOP HIM BECOMING A BLAND STEREOTYPE

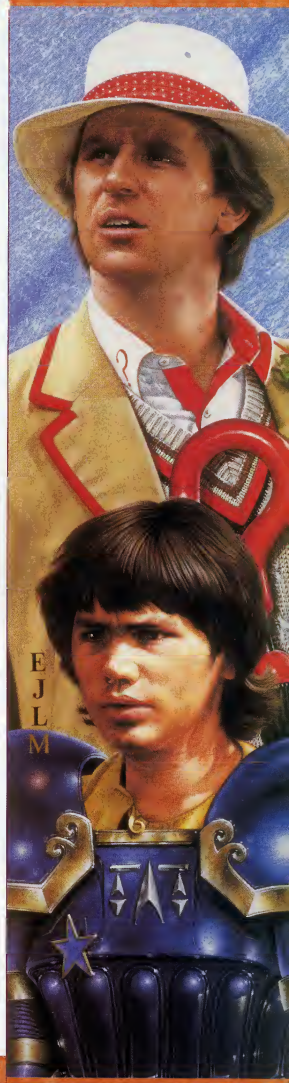
Flight, or asking why Tegan would want to rejoin the Doctor after demanding to be taken home for 26 episodes, book development has mainly been confined to dropping in a few more pointless facts about Gallifreyan biology.

To be fair, missing adventures have a problem when it comes to long term character development, since they're obliged to plug gaps between existing stories. Certain authors have found novel ways around this, for example using companions after they've left the TARDIS (*Buller Time* and *Asylum*), or exploiting changes in production team and style (*The Well-Mannered War*). However, most of the time, any development has to be subtle if it's to ring true with subsequent television adventures. This is particularly true of the Fifth Doctor books. Tegan's dramatic departure in *Resurrection of the Daleks* is apparently inspired by her disgust for all the killings she's witnessed. On television, it seems oddly abrupt – one would have thought the horror of Adric's demise in *Earthshock* would have affected her more than the deaths of half a dozen soldiers and a former *Play School* presenter. Fifth Doctor authors have tried to rationalise the moment. Mark Morris' *Deep Blue* features a doomed love affair between Tegan and a policeman who is shot dead after he begins to metamorphose into a Xaranti, while the superb short story *Good Companions* implies that Tegan was on the verge of a nervous breakdown. Tegan has done pretty well out of her eight novels, as many writers have tried to sketch in details of her past. We learn in *The Sands of Time* and *Divided Loyalties* that Tegan's father was about as lucky as her other relatives, and died of cancer when Tegan was very young. This fact goes some way to explaining her strongly independent streak as, bereft of a man about the house, the Jovanka women were forced to fend for themselves.

Inversely, and sadly continuing the relegation to upper-crust screamer/skirt-dropping crumpet that she suffered on television, the novels have not been particularly kind to Nyssa. Interestingly, while *Big Finish* have taken the underused team of the Fifth Doctor and Nyssa and made it their own, the books have been less willing to experiment with this combination. Nyssa fights for attention with the more strident Tegan and the more irritating Adric in *Divided Loyalties*, plus Chris and Roz in *Cold Fusion*; is placed in a *Kinda*-esque coma for the duration of *The Sands of Time*, and is not quite herself in either *Goth Opera* or *Zeta Major*. In fact, she plays a greater role in the Fourth Doctor book *Asylum* than in any Fifth Doctor novel. Fortunately, four short stories have utilised the pairing to good effect, with Daniel O'Mahony's astonishing *Short Trip*, *Parliament of Rats*, being of particular note, as it casts Nyssa as the voice of the Doctors conscience. Ultimately, however, Nyssa remains a poorly developed companion, and it will inevitably fall to Big Finish, who are effectively making a full series of Fifth Doctor/Nyssa adventures, to flesh her out.

Of the remaining companions, none have particularly benefited from the book treatment. Despite a brave attempt by Gary Russell to inject some interest into the character by suggesting he felt resentment at being sidelined by the rest of the crew, Adric has appeared too rarely to have gained much. Turlough, a companion whose story arc was effectively concluded at the end of *Enlightenment*, and who was thereafter little more than an Up *Pompeii*-style prophet of doom ("Why did we leave the TARDIS? We were safe before we did that!"/"Pace it Tegan, the Doctor's dead!" etc), has gained little from his five novel appearances. Subjected to the indignities of an anal probe in *The King of Terror* and adolescent romance in *Imperial Moon*, Turlough has, unfortunately, become a character more sinned against than sinning. It seems that since his background was so comprehensively revealed in *Planet of Fire* and *Turlough and the Earthlink Dilemma*, there is little more to say. In contrast, Kamelion's past is never more than vaguely sketched out. We know that he was left on Xeriphas after a previous invasion ... and that's about it. Craig Hinton and Christopher Bulis have added more to the character, although it's largely been background detail given that Kamelion has no real will of its own, other than a morbid desire for self-destruction (though the idea of Kamelion as Marvin the paranoid android has some appeal). Meanwhile, Peri's handful of appearances are most notable for the restraint shown on the part of the writers, given the infamous treatment meted out to Dodo and Ace.

The Doctor himself has been surprisingly underused in his own books, particularly the Virgin *Missing Adventures*. It was the Fifth Doctor's cameo in Paul Cornell's outstanding *Timewyrm: Revelation* that effectively set the tone for the Virgin authors' use of the character. In *Revelation*, Ace meets a crucified Fifth Doctor, symbolic of his Seventh self's repressed guilt. It's a scene that began a long-time obsession with the Davison incarnation in the *New Adventures*, with the Fifth Doctor providing an interesting contrast to the then-current Time Lord. While the Seventh Doctor plans ahead, laying traps for his enemies years in advance, the Fifth Doctor has rarely thought beyond the next cup of tea. The Seventh Doctor sacrifices human pawns for the greater good, while the Fifth gets people killed only by accident. The Seventh Doctor is brooding and knowing, the Fifth is flesh-faced and innocent. Most of all, the Seventh Doctor sees the bigger picture that his Fifth self is barely aware of. The Fifth Doctor sees and feels things on an almost human scale, and his reactions – guilt, anger, horror – are very human. The Seventh Doctor represses those feelings to allow him to do what he thinks is necessary. It was this dichotomy that made the Fifth Doctor such an attractive character to so many *Doctor Who* writers, and it's no surprise



TOO SHY

Lines and lines and lines of Fifth Doctor prose adventures – and some of them have even got Tegan in! Oh, and Adric ...

COLD FUSION

Written by Lance Parkin
Set between *Castrovalva* and *Four to Doomsday*
The Fifth Doctor, Adric, Tegan, Nyssa, the Seventh Doctor, Chris and Roz meet on an ice planet (so it's cold). And there are some bombs (fusion). And they have to save the universe from the evil Ferutu. And the Doctor's wife is in it. Hard to sum up

DIVIDED LOYALTIES

Written by Gary Russell
Set between *The Visitation* and *Black Orchid*
The Celestial Toymaker has a plan to entrap the Doctor and his friends. Expect the usual fun and games, plus a dose of 'Young Doctor Who'

LACKADAY EXPRESS

Written by Paul Cornell
Set between *Earthshock* and *Time Flight*
The TARDIS crew encounter ghosts at an abandoned research station [Decalog]

LONELY ARMS

Written by Daniel Blythe
Set between *Time-Flight* and *Arc of Infinity*
The Doctor and Nyssa discover a man living alone on an asteroid [Decalog 2]

THE PARLIAMENT OF RATS

Written by Daniel O'Mahoney
Set between *Time-Flight* and *Arc of Infinity*
The TARDIS crash-lands on a planet that has become temporally unstable [*Short Trips*]

PAST RECKONING

Written by Jackie Marshall
Set between *Time-Flight* and *Arc of Infinity*
The Doctor causes chaos at a crumbling castle [Decalog 3]

THE ETERNITY CONTRACT

Written by Steve Lyons
Set between *Time-Flight* and *Arc of Infinity*
The Doctor and Nyssa find Death in a Gothic mansion [*More Short Trips*]

ZETA MAJOR

Written by Simon Messingham
Set between *Arc of Infinity* and *Snakedance*
The Doctor regrets talking technobabble when he discovers that the Morestran Empire has built a giant tower to harness the power of planetary movement. But it doesn't work.So they've returned to Zeta Minor for some anti-matter, with predictable results

THE SANDS OF TIME

Written by Justin Richards
Set between *Arc of Infinity* and *Snakedance*
Nyssa is kidnapped by the fanatical followers of the Osiran goddess, Nepthys, whom the Doctor must battle in two time zones

GOTH OPERA

Written by Paul Cornell
Set between *Snakedance* and *Mawdryn Undead*
It's not an opera and there aren't any goths. The Doctor is faced with the twin problems of a vampirised Nyssa and an old flame from Time Lord High

THE CRYSTAL BUCEPHALUS

Written by Craig Hinton
Set between *The Kings Demons* and *The Five Doctors*
A time-travelling restaurant provides the backdrop for the resurrection of the Messiah, Lazurus. But he's not the Messiah, he's a very naughty boy ...

DEEP BLUE

Written by Mark Morris
Set between *Warriors of the Deep* and *The Awakening*
Something fishy is afoot in the seaside resort of Tayborough Sands, and it's not the Myrka. The Doctor must join forces with UNIT before they all fall victim to the alien Xaranti

THE KING OF TERROR

Written by Keith Topping
Set between *The Awakening* and *Frontios*
Call in the X-Files! The Doctor and UNIT are caught between the Jex, the Canavitchi, and a shadowy figure within the CIA

LORDS OF THE STORM

Written by David A Mcintee
Set between *Resurrection of the Daleks* and *Planet of Fire*
The Doctor and Turlough have to defend the planet Raghi from the warring Sontaran and Rutan Empires

IMPERIAL MOON

Written by Christopher Bulis
Set between *Resurrection of the Daleks* and *Planet of Fire*
Good old Blighty lands a man on the Moon – in 1878! But is this real history, or has something gone terribly wrong?

ZEITGEIST

Written by Craig Hinton
Set between *Resurrection of the Daleks* and *Planet of Fire*
The TARDIS materialises on a time-looped planet [Decalog 3]

FASCINATION

Written by David J Howe
Set between *Planet of Fire* and *The Caves of Androzani*
Peri is enslaved by an enraptured admirer [Decalog]

HOT ICE

Written by Christopher Bulis
Set between *Planet of Fire* and *The Caves of Androzani*
The Doctor and Peri are embroiled in a plot to steal a gemstone [*More Short Trips*]

THE ULTIMATE TREASURE

Written by Christopher Bulis
Set between *Planet of Fire* and *The Caves of Androzani*
The Doctor and Peri are sent on a tiresome quest. And that's it

SUPERIOR BEINGS

Written by Nick Walters
Set between *Planet of Fire* and *The Caves of Androzani*
The foxy Peri meets her match in the Valethske, a race of vicious hunters seeking revenge ... and human flesh

A TOWN CALLED ETERNITY

Written by Lance Parkin and Mark Clapham
Set between *Planet of Fire* and *The Caves of Androzani*
The Doctor and Peri encounter an old foe seeking the elixir of youth [*Short Trips and Side Steps*]

GOOD COMPANIONS

Written by Peter Anghelides
Set a long time after *Resurrection of the Daleks*
An elderly Tegan is approached by a mysterious stranger calling himself Doctor Smith [*More Short Trips*]

that, when the two ranges crossed over, they did so with Fifth Doctor novels (*Blood Harvest*/*Goth Opera* and *Shakedown*/*Lords of the Storm*). It's fitting, therefore, that Virgin's final Fifth Doctor book, *Cold Fusion*, should see these two diametrically opposed incarnations meet.

In a way, it's almost unfair to call Cold Fusion a Missing Adventure, given that author Lance Parkin is far more interested in the Seventh Doctor and his companions. Acting as another link in the *New Adventures*' ongoing exploration of Time Lord history, and prefiguring *Lungbarrow* in its revelations about the Doctor's early years, *Cold Fusion* has more in common with *Remembrance of the Daleks* and *Ghost Light* than *Castrovalva* or *Four to Doomsday*. Accordingly, the Fifth Doctor is little more than a concerned onlooker, as much a pawn of his future self as Chris or Roz. He spends most of the novel ignorant of the Seventh Doctor's machinations, more worried about the health of the enigmatic Patience than the anagrammatical Ferutu. *Cold Fusion* uses the Fifth Doctor in the same way Paul Cornell did way back in *Timewyrm: Revelation*, as a conscientious foil to his Seventh incarnation.

Parkin writes the Fifth Doctor well, certainly, but he's still there to make a point rather than to have an adventure. Given the way Virgin used the character, it's probably appropriate that our last image of the Fifth Doctor in the Missing Adventures is of Roz knocking him over the head before he can ask any awkward questions.

The article *Books of Doom* in DWM 305 highlighted the common mistakes found in *Doctor Who* submissions. They cite continuity-packed plots, sequels to rubbish TV stories, and hotch-potches of other TV sci-fi shows as common errors. All three can be found among the Fifth Doctor's book adventures, but the latter is a particular problem with both *Lords of the Storm* and *The Ultimate Treasure*. The former, rather cruelly dubbed 'Lords of the Yawn' because of its interminable, *Star Trek*-inspired space battles, and the latter, which reads like a particularly dull episode of *Knightmare*, are examples of writers trying to turn *Doctor Who* into something it's not. Rejecting the smaller-scale threats that characterise Davison's most memorable TV moments – *Kinda*, *Enlightenment* and *The Caves of Androzani* – in favour of spectacular planet-wide quests and space operas seems misguided. As one of the Doctor's more introspective incarnations, the Fifth is at his best confronting the dark places of the inside rather than foiling the intergalactic machinations of massive alien armies.

AS THE MOST INTROSPECTIVE DOCTOR, THE FIFTH IS AT HIS BEST CONFRONTING THE DARK PLACES OF THE INSIDE

Too often, it feels like the authors have picked on the most superficial elements of the era and ignored or underplayed the quality that characterises it most: the Doctor's relationship with his travelling companions. Themes of friendship and trust distinguish the Davison period, from his reliance on his friends in *Castrovalva* right up to his final sacrifice to save Peri. There are no Fifth Doctor novels that truly capture the essence of his era and his character, and much of the time, it seems as though the Fifth Doctor is being used as a mere archetype. During Virgin's tenure, the Fifth Doctor was cast as a symbolic figure, an antithesis to his Seventh incarnation. In the BBC Books, he provides far less of an interesting contrast to the Eighth Doctor, himself a character written very much like Davison in his early books.

Ultimately, Big Finish has taken the most risks with the character, allowing refreshing dollops of humour to pepper Davison's portrayal. Since, in comparison, many of these novels seem timid, perhaps there is good reason for Fifth Doctor fans to feel hard done by after all.

Further Adventures

Comics

It may have been all bitch-fights, hatstands and teenage angst in the Fifth Doctor's TV TARDIS, but as Scott Gray discovers, things weren't a barrel of laughs for the Time Lord's comic strip alter-ego, either ...

All Cried Out

Looking back at the Fifth Doctor's first year of life on television, it's difficult not to feel a deep, burning sympathy for the man. His fourth incarnation had gotten a glimpse of his own future and (very wisely) taken a flying leap off a tall telescope, leaving his successor to inherit easily the most difficult gathering of companions the series had ever seen. The Fifth Doctor soon became a virtual prisoner in his own ship, forced to play houseparent to a group who seemed to take up every square inch of the TARDIS' infinite floor space. While Nyssa was essentially a passive character, Adric and Tegan were the exact opposite. Shouting, whining and sulking in equal measure, they were the two most volatile, attention-seeking companions ever, and they were staying in the TARDIS *at the same time!*

It begs the question: what would the Fifth Doctor's life have been like if he'd had the chance to avoid it all? If he'd never had to involve himself in teenage traumas and Antipodean aggro? If he'd never had to cope with, as later script editor Andrew Cartmel put it, "*Neighbours* with roundels"?

In 1982, the answer could be found in the pages of **Doctor Who Monthly**, beginning with a story many readers still regard as the absolute pinnacle of the *Who* comic strips: *The Tides of Time*.

Writer Steve Parkhouse and artist Dave Gibbons begin the strip Doctor's adventures on a warm evening in the rural village of Stockbridge. It seems the Doctor has finally gotten that holiday he's always been talking about – he's made friends with the locals, he's playing cricket, he's laughing – did he *ever* look so relaxed on TV? He soon meets his first companion, and he's a far cry from the neurotic television crowd. Sir Justin, a Medieval knight, is a bold, optimistic adventurer – just the sort of friend the Doctor needs as he's plunged into the temporal chaos engineered by the sinister Melanicus.

Sir Justin impresses the Doctor, first with his easy acceptance of time travel and then, more importantly, with his sense of wonder. He believes the Doctor to be an "angel of God", and reminds him of what a miraculous life he truly leads. Sir Justin is never overwhelmed by the amazing worlds and beings he encounters. He has an innate understanding of time, perceiving it as "all one great moment".

The Doctor's second companion, Shayde, is a very different prospect. Shayde is a creation of pure intellect; faceless and unemotional. He's a weapon. The Doctor thinks of him as "my only link with reality" during his surreal search for Melanicus. Shayde seems to symbolise the Doctor's rationality, sharply contrasting with Justin's reflection of his own passionate moral righteousness.

The Doctor has an air of quiet authority surrounding him in *The Tides of Time* – he's the Lord President of Gallifrey, the man who's saved his planet several times from destruction, and everyone knows it. He can calmly confer with Rassilon on matters of cosmic importance and is granted every privilege without question. The respect he so rarely received on television is in abundance here. It's interesting to note that the Doctor states that he plans to retire from his travels one day and live on Gallifrey again. Contrast this homecoming with the one in *Arc of Infinity*, where he's immediately locked up and sentenced to death.

The Tides of Time has about as much science fiction content as an episode of *Gardeners' World*. The occasional piece of technobabble can't disguise the fact that's it's an unabashed fantasy adventure, packed with knights, vampires, wizards (Rassilon is even joined by Merlin himself), a perilous quest to fulfil and a monstrous demon to confront. Shayde takes the role of a helpful genie, appearing whenever the hero needs assistance or information. Parkhouse's narrative captions are all written in the past tense – the standard in prose stories, but a rare approach in comics – and it gives this story in particular a fairy tale atmosphere.

The Fifth Doctor's comic strip début has one important element in common with his television one – as in *Castrovalva*, the Doctor is swept along by the events of *The Tides of Time*, with little or no control over his fate. He must rely on his companions to find the way through this journey, and the final blow to Melanicus is dealt not by him but by Sir Justin, sacrificing himself in much the same manner as Shardovan does to defeat the Master. The Doctor is left completely bewildered at the

end, unsure of the reality of his victory, even worried that the crisis will begin all over again. This uncertainty would prove to be a dominant aspect of his comic strip era.

The Doctor remains in Stockbridge for the following two stories as the tone quickly changes to a much more realistic, darker feel. Stars Fell on Stockbridge is a strange, foreboding story set on a haunted spaceship. The Doctor gains another surrogate companion, lonely UFO-spotter Max Edison, but makes no emotional connection with him. At one point, he even coldly slaps Max in the face to bring him out of his hysteria, a scene unimaginable on television. He certainly shows no desire to invite Max for any further spins in the TARDIS. This Doctor is choosing his friends carefully ...

Stockbridge Horror, and with good reason: he's seriously injured in a road accident, and soon finds himself pursued by an unearthly being that makes a habit of burning innocent bystanders to death. The TARDIS' defences prove no obstacle to the creature – indeed, the craft seems almost to

against him is a justifiable one. He's accused of setting free a destructive force that has rampaged through human history. He's ignored all the warning signs whilst relaxing in Stockbridge, "living the life of a rural Englishman", as the prosecutor puts it. He's saved once again by Shayde, who destroys some crucial incriminating evidence. It's a very unheroic way out of the situation, and the Doctor knows it.

Thereafter, the Doctor's normal wanderlust seems to have completely deserted him. He trades Stockbridge for a remote tropical island in *Lunar Lagoon*, but has no interest in exploring – instead he sits on the beach and goes fishing. He forms a friendship with Fuji, a Japanese fisherman-turned-soldier. But Fuji is in an unstable state, dangerous and unpre-

'THE STOCKBRIDGE HORROR' GIVES US AN INSIGHT INTO THE DOCTOR'S INSECURITIES IN A FAR MORE INTIMATE FASHION THAN COULD EVER BE PRESENTED ON TELEVISION

The TV series cast the Fifth Doctor as an often confused individual, but nonetheless a level-headed, capable one – he had to be, considering how often he was called upon to allay his companions' fears. Left alone, however, with no-one to protect, the Doctor's resolve falters. His own vulnerabilities come to the fore, and never more dramatically than in *The Stockbridge Horror*.

The reader is increasingly privy to the Doctor's thoughts as this story progresses, and we gain an insight into his insecurities in a far more intimate fashion than could ever be presented on television. He's a genuinely frightened man in The welcome it aboard. The security of the Doctor's world has shattered; nothing seems certain anymore, not even the trustworthiness of his own time-ship. The story's conclusion sees the Doctor placed on trial on Gallifrey, his former status stripped away by Rassilon. For once, the case dictable. He attempts to prove his bravery by pursuing an American fighter pilot, but when they meet, he is shot dead – his rifle has been emptied. The scene shifts to the Doctor standing alone in the darkness, examining the bullets in his hand. It's a devastating moment for the reader as the Time Lord ponders the morality of his actions, and comes to a simple, brutal conclusion: "It was a question of survival ..."

But the Doctor can't shrug off this enormous betrayal quite so easily. The following story, *4-Dimensional Vistas*, begins with an unprecedented moment in *Doctor Who*'s history. Upon learning from the American pilot, Gus Goodman, that he is on a parallel Earth (one still fighting the Second World War in 1963), the Doctor is thrown into a state of total shock. Whereas normally such a mystery would galvanise him, here it seems to be the last straw for his tortured psyche. "I'm lost in time!" he cries. His journey has become "futile, meaningless". Dazed, guilt-ridden and despairing, he goes wandering out into the ocean. The waves come crashing over him, and he makes no effort to save himself. Gus and thousands of *Doctor Who Monthly* readers are stunned by the sight, and the unavoidable conclusion to be drawn from it ...

The Doctor is attempting suicide.

Gus rescues him. That act of courage and compassion (despite Gus' cynical assertion that he only does it because the Doctor is his

FOOL IF YOU THINK IT'S OVER

Want to see the Doctor meet with Merlin, the Meddling Monk and Mummies? Best search out these comic strips then ...

Three Fifth Doctor strip stories have been published since the initial 1982–84 run. All have been placed firmly inside the television continuity and must be judged as adaptations of the TV series rather than a continuation of the **Doctor Who Monthly** story thread.

BLOOD INVOCATION

Story Paul Cornell
Art John Ridgway
Doctor Who Yearbook 1995

The Doctor is summoned to Gallifrey to deal with a cult of vampire-worshipping Time Lords. Tegan is infected with the vampire virus, but the Doctor's faith in her drives her off. The (strangely unnamed) villain is destroyed by sunlight. It's a straightforward story which could really have featured any Doctor. The lack of any strong emotional content gives it a vague, detached feel at odds with the TV series.

THE LUNAR STRANGERS

Story Gareth Roberts
Art Martin Geraghty
Doctor Who Magazine 215–217

The Lunar Strangers seems to be a reaction against the often overly serious tone of the Davison era. The Doctor, Tegan and Turlough travel to a moonbase where they meet two members of the Dryyth – an alien race identical to Earth cows. It's enjoyable to watch the Doctor's "performance" in this story – not for a second does he treat the situation as anything less than deadly serious, despite the antics of the comedic villains Ravnok and Vartex.

THE CURSE OF THE SCARAB

Story Alan Barnes
Art Martin Geraghty
Doctor Who Magazine 228–230

This story places the Doctor and Peri in 1938 Hollywood and is the closest in feel to the Fifth Doctor's TV era. The Doctor unravels a murder mystery and clashes with the amusingly deranged film director Seth Rakoff, who is attempting to resurrect Kephri, one of the Osirian gods. The Doctor makes short work of Kephri, dispatching him in a cold, efficient manner reminiscent of similar "executions" in *Arc of Infinity* and *Planet of Fire*.

THE TIDES OF TIME

Story Steve Parkhouse
Art Dave Gibbons
Doctor Who Monthly 61–67

STARS FELL ON STOCKBRIDGE

Story Steve Parkhouse
Art Dave Gibbons
Doctor Who Monthly 68–69

THE STOCKBRIDGE HORROR

Story Steve Parkhouse
Art Steve Parkhouse (70–72), Mick Austin (73–75)
Doctor Who Monthly 70–75

LUNAR LAGOON

Story Steve Parkhouse
Art Mick Austin
Doctor Who Monthly 76–77

4-DIMENSIONAL VISTAS

Story Steve Parkhouse
Art Mick Austin
Doctor Who Monthly 78–83

THE MODERATOR

Story Steve Parkhouse
Art Steve Dillon
Doctor Who Monthly 84, 86–87

"ticket out of this place") seems to lift the Doctor's spirits almost immediately. He invites Gus into the TARDIS and quickly offers him the chance to join him on his travels. The fact that the Doctor has just deliberately tried to end his own travels for good is delicately avoided by both men. And so the Doctor, at last accompanied by an official companion, goes vworping off into the wide blue yonder ...

The Doctor begins their voyage by showing Gus the epic majesty of the Earth forming out of gas clouds and dust in the distant past. With a new pair of eyes in the TARDIS, the Doctor seems also to be seeing everything from a fresh perspective. He smiles for the first time since *The Tides of Time*. Gus is a likeable fellow from the start, and the reader warms to him as quickly as is firmly back on track.

The Doctor attempts to get Gus home at the beginning of his final story, *The Moderator*, but meets with no success. Gus understands that the TARDIS might take a while to navigate through an infinite number of parallel universes, and doesn't seem to mind the delay. "I've got faith in this box of tricks," he comments, placing himself as far away from a certain Australian air hostess as is humanly possible!

There are some interesting parallels between the Fifth Doctor's final strip and TV stories. Both feature claustrophobic underground settings and utilise financial greed as the villain's motivation – the toad-like Josiah W Dogbolter is definitely cut from the same cloth as Trau Morgus from *The Caves of Androzani*. When Dogbolter attempts to buy them down and kill them. Gunfire is exchanged, and both Gus and the Moderator drop to the ground. Gus dies, passing away to the soundtrack of Vera Lynn's *We'll Meet Again*, crackling from the Moderator's helmet. The Moderator himself lies helpless on the ground. The Doctor picks up Gus' pistol, and turns toward us. Another shocking moment: tears of rage are sliding down his cheeks. He's an alien no longer, his humanity washing over him. He points the gun and fires ...

... At the helmet, to stop the song. He then, remarkably, takes the killer to an outpost for medical treatment. It's the act of a man who has seen too much death in his recent life to allow anyone, even a friend's assassin, to perish. In *The Caves of Androzani*, the Fifth Doctor's last action is to save the life of his friend. In *The Moderator*, it's to save the life of his enemy. Which is the greater act of compassion?

STEVE PARKHOUSE CREATED A WORLD WHERE THE DOCTOR'S CHARACTER COULD BE STUDIED MORE CLOSELY

The Fifth Doctor's comic strip tenure is the only time a single writer has been allowed to chart the progression of the main character from start to finish, and the results are highly impressive. Steve Parkhouse clearly had no interest in duplicating the approach of the television series. Instead, he created a parallel thread where the Doctor, unencumbered by any of the cluttered, domestic responsibilities he faced on screen, could be studied much more closely. Ably assisted by Dave Gibbons, Mick Austin and Steve Dillon, Parkhouse charted a satisfying emotional journey for this most human of the Doctor's incarnations, laying his personality bare in a variety of powerful stories. It remains a high-water mark in the Doctor's long life on the printed page.

the Doctor. He sees himself as an ordinary guy – "John Wayne I'm not" – but the Doctor trusts him to cope with their new opponents.

After the shadowy stalker from *The Stockbridge Horror*, the familiar faces of the meddling Monk and the Ice Warriors are a welcome sight for the Doctor. He's on solid ground once more, his doubts evaporating as he confronts his old enemies and stops their plan to create a giant diamond to power a sonic cannon. Martians are invading Earth. What could be simpler?

And then the twist comes. The Doctor reveals that his extended stay in Stockbridge was no holiday at all – he was there on a mission for the Time Lords, investigating the Monk's temporal machinations. His apparent complacency was a sham. This most 'open' of Doctors is still capable of surprising us, still the devious Time Lord at heart. A dizzying TARDIS chase (wonderfully depicted by the much underrated Mick Austin) ends with the Monk's defeat. "Nice of you to drop in. Shame you won't be staying long," the Doctor confidently remarks, before slam-dunking his old adversary into a backwater dimension. The Doctor TARDIS, his naked avarice seems to anger the Fifth Doctor far more than any previous enemy he's encountered. Asked to name his price for his time machine, he pauses theatrically before asking for "Half a pound ... of frogspawn." Gus and the Doctor escape the magnate's clutches when a revolt breaks out on one of his many mining worlds.

Gus' faith in the TARDIS and the Doctor is eventually justified. The Doctor returns him to the island where they first met, and a happy ending seems assured. But Dogbolter's reach is long – he has paid a bounty hunter, the Moderator, to track

Afterword

"It took me three bloody years to find my feet!"

I have a confession to make. Several confessions, in fact ... First off, I firmly believe that, when I started in *Doctor Who*, I was too young to play the Doctor. There, I admit it. A number of people, many of them 'fans', have been kind enough to point this out to me over the last 20 years, often in words of one syllable – but I have always believed it. I felt in my head that the Doctor was older, but no way was I going to turn the part down. I wanted to do it. A role to grow into!

Furthermore, I had absolutely no idea how the hell I was going to play him. It sounds weird, I know, but the thing about the Doctor was that you never really had anything to go on. It took me three bloody years to find my feet! I began to settle in, ironically, just as I was about to leave.

And yes, I am glad – very glad! – that I only did three years. Sorry. Don't get me wrong, I've never really regretted accepting the part, but neither have I ever regretted leaving when I did. People have always thought of me as 'Tristan Farnon playing somebody else', which is fine, but it must be frustrating for actors who can never break free from one part. I feared, perhaps without need, that *Doctor Who* might stop me from ever working again, or that I'd be typecast, but I was wrong. Or perhaps I've just been very, very lucky?

Either way, the fact is that, 20 years after first playing the Fifth Doctor, I'm still here – and I'm still working. And nobody is quite as relieved about that as me! You see, *Doctor Who* made 'Peter Davison' a household name – no longer was I known as just 'that bloke from the vet series' – and for that, *Doctor Who*, I will always be grateful.

Talking of which, whilst I'm confessing my sins, I hereby admit that ever animal on this planet – all creatures, great and small – do, in fact, hate my guts! I would make a hopeless vet. *Honestly!* I'm the last person anyone would want to look after their dog. And I'd probably end up killing it!

Well, that's about it – confession over! I knew you'd understand.

Peter Davison

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